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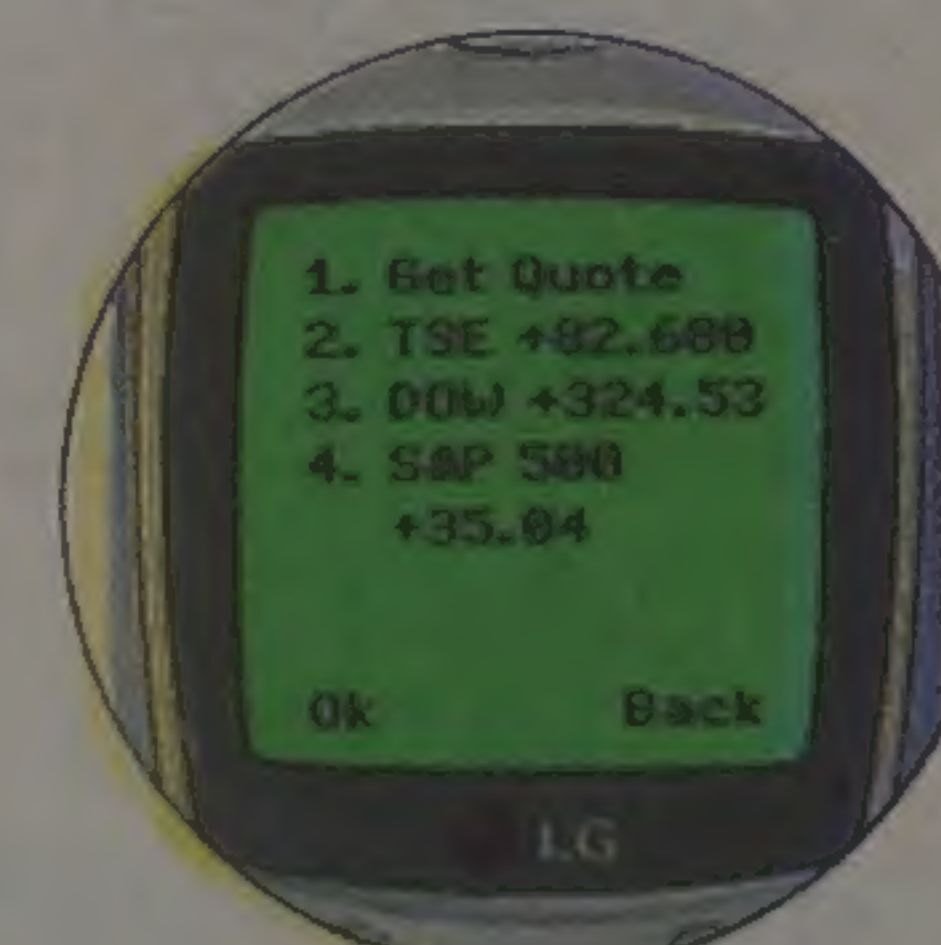
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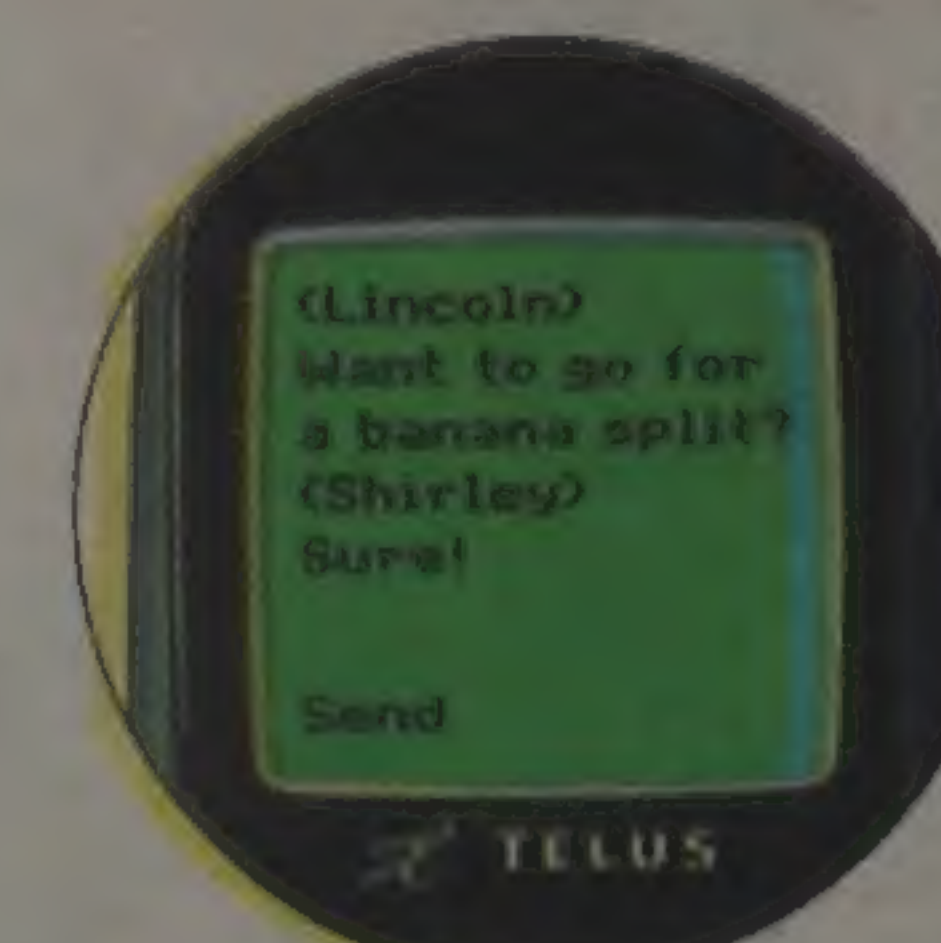


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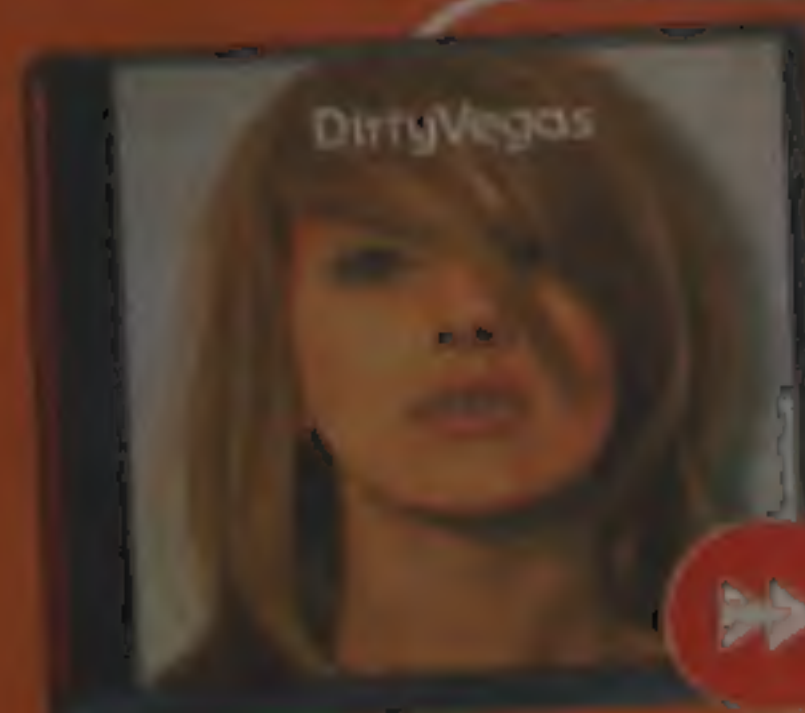
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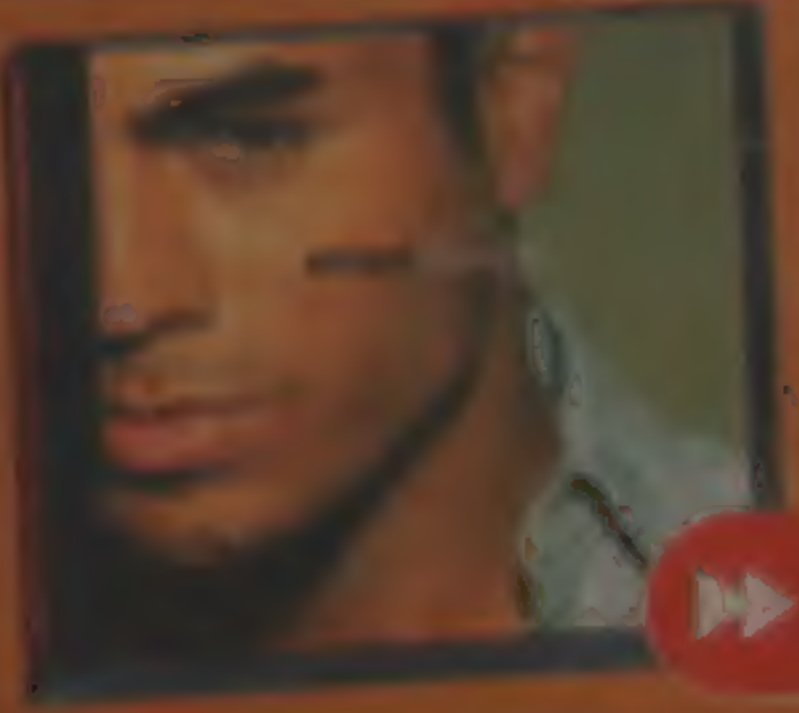
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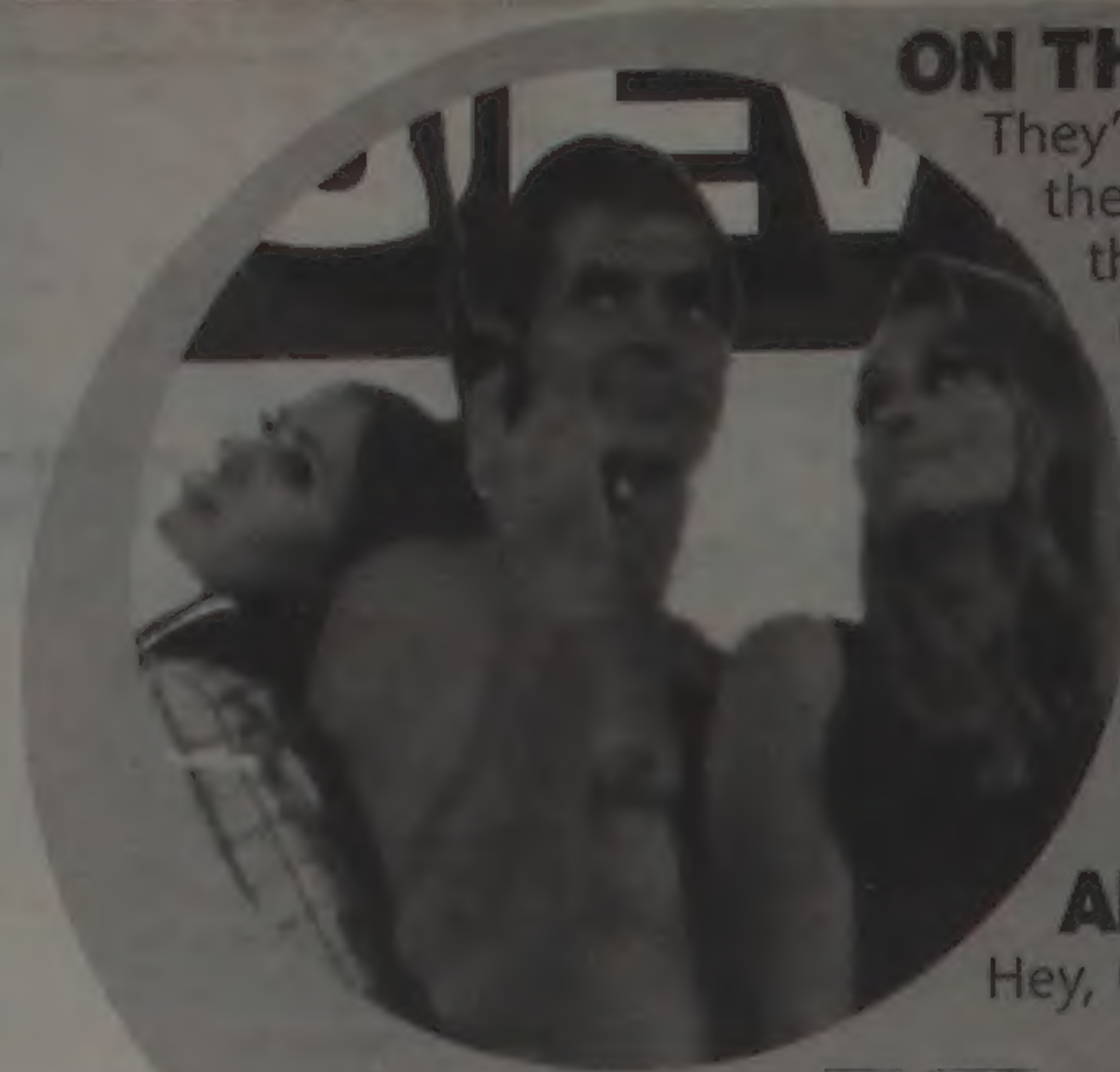
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ON THE COVER:

They're tawdry, they're trashy and they smell kind of funny.

They're vintage pulp paperbacks, and Catherine Walsh can't get enough of them • 11

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By DAN RUBINSTEIN

Participating is such sweet sorrow

Before writing his penetrating prison exposé *Newjack*, American journalist Ted Conover asked for permission to shadow a recruit at the New York State Corrections Academy, a school for prison guards. When his request was denied, Conover enrolled in the academy himself and, after graduation, land-

ed a job at the state's notorious Sing Sing prison. The book he wrote about his year as a corrections officer is not only a damning portrait of the U.S. penal system, but it also breaks down the underpinnings of America's prison-industrial complex and the dangerous conditions (and economic and psychological hardships) guards must endure.

First published in 2000, *Newjack* is participatory journalism at its best. It's investigative, insightful and the author's firsthand experiences are an intrinsic part of the story. Conover could not have written this book had he not worked as a prison guard for an extended period of time. He would not have seen what he saw, or felt what he felt. But Conover's story idea, though brave, did not take him into uncharted territory. Participatory journalism—pieces in which a writer plays a direct, personal role in the story he or she writes—has a long history. Foremost among the form's many noted practitioners is perhaps American author George Plimpton, who has played quarterback for the Detroit Lions, triangle for the New York

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had a first-person feature about a writer's foray into marketing focus groups. And who can forget the controversial series John Stackhouse wrote for the *Globe and Mail* last year about going "undercover" as a homeless man on the streets of Toronto for a few days?

While each of these stories has its merits—well-crafted prose, humour, shock value, social criticism—on the whole they share the same failing as so many participatory experiments: a lack of context and perspective. The writer spends so much time and energy introspectively explaining his or her actions and emotions that they don't get around to framing the story in a way that makes it meaningful to the average reader. Grierson's trips to the dentist, for instance, make for a curious tale, but a much shorter article in the August 25 edition of the *Edmonton Journal's* Sunday Reader, a *New York Times* story out of Pakistan about roadside dentists, illuminated the differences and debate between traditional and contemporary

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website: www.vueweekly.com

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Editor/Publisher
Ron Garth
<ron@vue.ab.ca>

Associate Publisher
Maureen Fleming
<maureen@vue.ab.ca>

Editorial Directors
Dave Johnston (Music Editor)
<dj@vue.ab.ca>
Paul Matwychuk (Managing Editor)
<paul@vue.ab.ca>

Production Manager & Webmaster
Lyle Bell
<lyle@vue.ab.ca>

Office Manager
Glenys Switzer
<glenys@vue.ab.ca>

Layout Manager
Sean Rivalin
<sean@vue.ab.ca>

Art Director
Dave Johnston
<dj@vue.ab.ca>

Sales and Marketing Manager
Rob Lightfoot
<rob@vue.ab.ca>

Advertising Representatives
Samantha Alexander
Craig Ryan
<advertising@vue.ab.ca>

Distribution & Promotions Representative
Chris Vanish
<chris@vue.ab.ca>

Local Advertising
Call 426-1996

National Advertising
DPS Media (416) 413-9291

Contributing Editors
Phil Duperron (Music Notes)
<musicnotes@vue.ab.ca>
Dan Rubinstein (News)
<dan@vue.ab.ca>
Glenys Switzer (Listings)
<listings@vue.ab.ca>

Contributors
Tara Arlano, Sean Austin-Joyner,
Ruben Bolling, Chris Boutet,
Josef Braun, Richard Burnett,
Jenny Feniak, Tooker Gomberg,
James Grisdal, Cam Hayden,
Allison Kydd, Agnieszka Matejko,
Neil Parmar, Steven Sandor,
T.C. Shaw, Matt Short,
Adam Sternbergh, Catherine
Walsh, Juliann Wilding

Cover Design
Lyle Bell

Production Assistant
Michael Slek

Administrative Assistant
David Laing

Printing and Film Assembly
The Edmonton Sun

Distribution
Stewart McEachern
Bob Riley

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At school with Wiebo Ludwig

Attending a
"survival workshop"
with oilpatch
enemy #1

By **TOOKER GOMBERG**

While people around the world waited for wisdom to emerge out of the second World Summit on Sustainable Development in Johannesburg, a different gathering was taking place across the Atlantic in Rio de Janeiro. The world's slickest oilmen—some of the most powerful men on earth, in fact—gathered at the World Petroleum Congress to plot expansion and hegemony far from the prying eyes of the media and public.

Meanwhile, a motley crew of not-so-powerful men and women met in the bush not far from the foothills of the Rockies with Wiebo Ludwig, the Alberta oil industry's most forceful critic. Ludwig, you will recall, took the rap for widespread vandalism in Alberta's oilpatch and spent 21 months in jail paying for it. Not many people pushed by the oil and gas industry in Alberta fight back. Rancher Wayne Roberts didn't want the industry drilling on his property. He made that clear to them, but they kept coming back anyway to prepare for drilling. Roberts shot an oil landman dead following an altercation.

Likewise, Ludwig and his extended family still won't let the gaseous Goliath prevail. But their next move is to fight back with a helicopter and a sniffer bus. The radio-controlled toy chopper will fly into toxic gas flare stacks to gather air samples. The mobile sniffer bus will analyze emissions for poisonous benzene and radioactive emissions from flare stacks and gas processing plants. If the government won't monitor the toxic gassing, Ludwig and his family will.

Trickle-down effect

The 40 people at Ludwig's Trickle Creek commune in Alberta's Peace Country have always taken things into their own hands. They make their own cheese and soap. They believe that the best way to clean your hands of the human rights abuses and ecological crimes perpetrated by the likes of Esso and Shell is to stop giving them your money, so they heat their buildings in winter with wood. Wind blowing through a windmill atop a self-built tower fills their batteries with electricity. Solar panels track the sky, gathering clean kilowatts from the heavens.

If they run low on electricity they fire up the backup diesel generator which runs on waste vegetable oil collected free from restaurants. It's an oil that's renewable and car-

opinion

bon-neutral. (The plants suck up carbon from the atmosphere when they grow and put it back when they're burned.) Imagine that—the same oil that powers your body can generate electricity or run your car. And a restaurant might even pay you to take it away. Your choice: dirty hydrocarbons or renewable carbohydrates.

Ludwig and his family plan on making fuel alcohol from potatoes and barley. But they're already into alcohol fermentation. They pick dandelions and cranberries and cork a thousand re-used bottles of intoxicating wine. Ludwig's daughter Mamie Jr. is studying dentistry. Every other day the women of Trickle Creek bake a dozen loaves of bread with their own organic wheat grown with their own hands. The community of 40 survives on just \$12,000 cash a year—less than a dollar per person per day. Half the world survives on less than \$1 a day.

The average North American relies on closer to \$70 per day. After the collapse of western civilization, the Ludwigs just might survive.

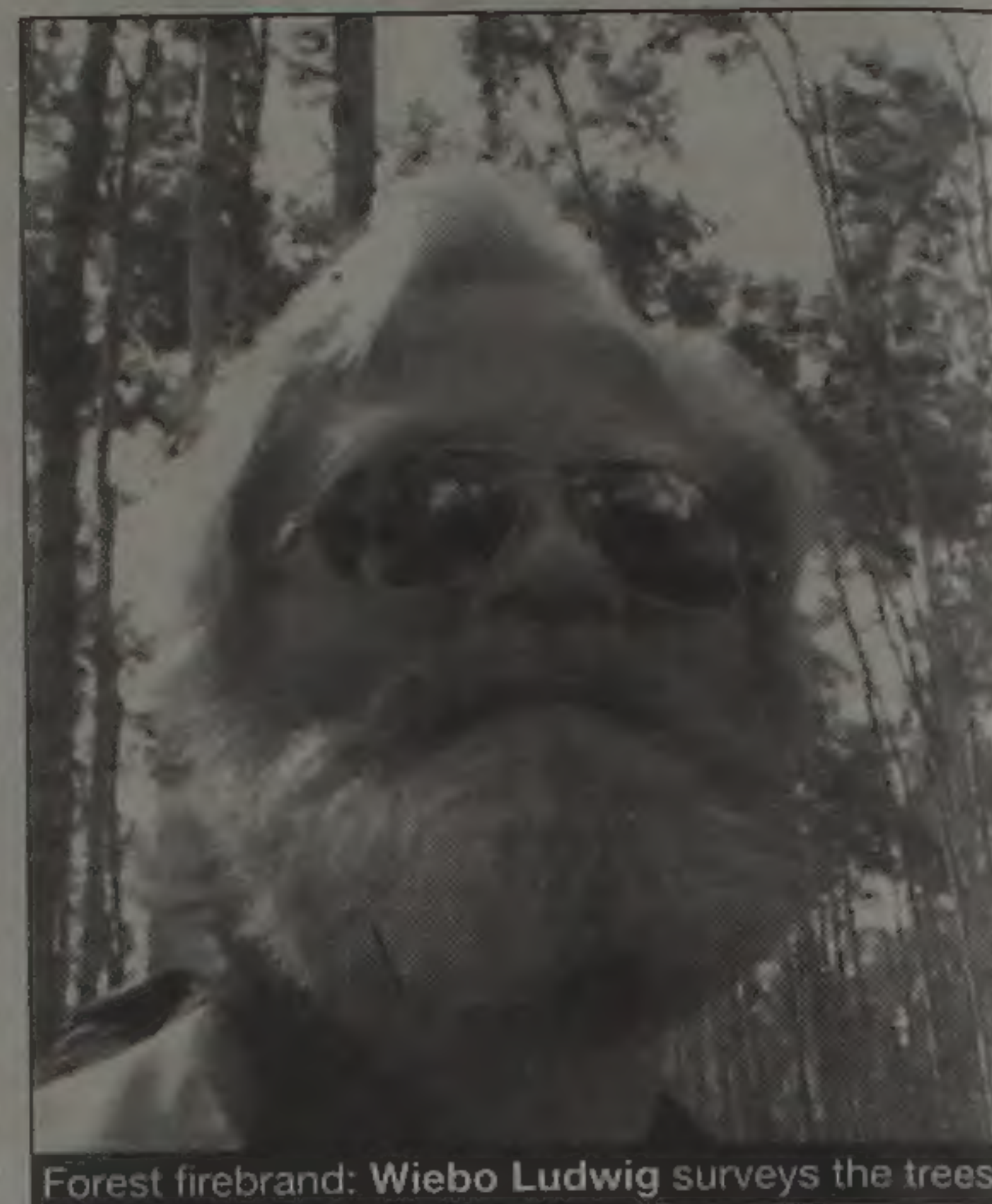
Those uppity wasps

But they're hungry for greater survival skills. So along with nine members of the Ludwig family, I'm at a day-long survival workshop near Edson. How do you light a fire without matches if you lose your way in the bush? Which berries can you eat? Which will make you sick? How do you keep warm and where do you sleep? Walking through the woods with Mors Kochanski, popularly known as the "wizard of the woods," we learn that eating rhubarb cuts cholesterol. Marijuana can blue your clothes. When I step on a wasp nest and our group is attacked, Kochanski assures us that stings help fight arthritis.

Kochanski calms me about the wasps, but how do you fight the most powerful corporations on the planet, the oil industry? Would you be able to show any backbone with a giant dinosaur leaning on your back? "It's a deep spiritual thing for us," says Ludwig. "We are stewards of the land and we have an obligation in this life to fight against corruption and abuse and fight for what everyone is entitled to: a healthy environment. When they start to push on us and they put heavy pressure on our health, we won't roll over."

Turning Japanese?

The prime minister has finally said it: Parliament will ratify the Kyoto accord by the end of the year. Alberta's environment minister claims the technology is unavailable, while the provincial finance minister pre-



Forest firebrand: Wiebo Ludwig surveys the trees

dicts financial doom. The mouthpieces of the oil industry are sowing fear and anger. But that's nothing new; way back in the '70s, when the U.S. regulations on catalytic converters for cars were adopted, the American car industry responded with lawsuits and a fight while the Japanese auto industry got down to work to clean up their cars and meet the regulations—and they profited handsomely from their foresight.

Kyoto is a cinch. We could meet it by changing lightbulbs to compact fluorescents, riding bikes more often, insulating attics and weatherstripping windows. Buildings can now be economically built that use a quarter (or less) of the energy they once required while generating their own power at the same time. Epcor could provide 20 per cent of its electricity from wind rather than building and operating toxic coal-burning power plants. If Trickle Creek ideas trickled down into Canadian society, we'd be growing more of our own food, breathing cleaner air and moving way beyond the Kyoto accord.

And if we made our own wine, we just might be happier too. ☺



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VUE NEWS

LABOUR

There's no business like Shaw business

EDMONTON—Labour Day marked the end of the fourth month of the Shaw Conference Centre strike, and although Economic Development Edmonton has so far shown little willingness to negotiate an end to the dispute, financial figures released last week might finally spur some movement in the impasse.

EDE, the City of Edmonton's wholly-owned, arm's-length subsidiary that runs the conference centre, amassed a \$918,703 deficit in the first half of 2002, city councillors have learned—and, according to EDE's own second-quarter report, \$759,544 of that deficit stems from "extraordinary" expenses such as legal and security costs, incurred during the strike.

EDE spokesperson Ken Bur justified the deficit to the *Edmonton Sun*, saying that "every dollar spent resolving this issue now may well save multiple dollars next year and in future years." Although both EDE and city council appear convinced that the deficit is a direct result of the strike, mayor Bill Smith remains typically cautious, asking the *Sun*, "How much of that is normal legal bills? How much of that is in general operational costs will have to be determined yet."

Smith wants to wait until mid-September to "deal with the whole problem." But several councillors seem ready to proceed already. Councillor Janice Melnychuk wants to terminate EDE's lease on the Shaw Centre. "I had thought about this before I was elected: why was this building run by an arm's-length organization?" she said to the *Edmonton Journal*. "This is city money that built it. The taxpayers have something at stake here and I'm not convinced this arm's-length accountability was the right one."

Most vocal was councillor David Thiele, who told the *Journal*, "We should fire them, fire the whole [EDE] board. You could buy striking Shaw workers contracts for 20 years with what they've spent to date. The workers weren't spent for anything too substantial."

The strike by more than 200 members of United Food and Commercial Workers Local 401 began on May 3. The union has spent about \$225,000 to date on strike pay and advertising, plus legal costs which Local 401 president Doug O'Halloran has not disclosed. At issue in the UFCW's attempt to negotiate a first contract with EDE are workplace conditions and seniority rights.

Even though the Alberta Labour Relations Board hearings are ongoing and the board ruled in early July that EDE was failing to bargain in good faith—and city council has faced increasing pressure to intervene, includ-



ing a protest last week at City Hall—the two sides appear no closer to a settlement than they were four months ago. Now that the public knows EDE is being hit in the pocketbook, however, with the city and taxpayers in line to pick up the tab, something might finally give. —DAN RUBINSTEIN

POLITICS

PM Jean sings the song of the swan

JOHANNESBURG—Ah, the swan song: that final year in a politician's tenure when he or she invariably scrambles to leave behind some semblance of a legacy, some final populist work by which they will be most remembered. Brian Mulroney went on a trip around the globe, waiving the debt owed to Canada by Third World countries. Kim Campbell, who kept the prime minister's seat warm for seven months in 1993, probably updated the filing cabinet and steam-cleaned the carpets before she left. And now that it's Chrétien's time to go, it's clear that his goal is to be fondly remembered as "Chrétien, the benevolent humanitarian and environmentalist."

At the World Summit on Sustainable Development in Johannesburg last Monday, our PM took a stand on two issues of major importance: Africa's dilapidated economy and the future of the Kyoto accord. Making no attempt to hide his anger, Chrétien laid the blame for the poverty of African nations on high import tariffs and even higher farm subsidies in the U.S. and Europe. Good point: currently, the EU and U.S. spend roughly \$300 billion on subsidies for farmers, but only \$50 billion on foreign aid. As a result, the world market is flooded with American and European farmed goods at prices that all this subsidy-spending has driven so artificially low that African farmers are unable to compete with them in the foreign markets. At a conference held earlier this year in Mexico, Canada pledged to reduce all tariff barriers to products from

a list of 48 extremely poor countries by January 1, 2003. "The solution is not aid," Chrétien told the Canadian Press. "The solution is investment; the solution is opening of markets."

On the home front, Chrétien also announced plans to have Parliament vote on the Kyoto accord, which seeks to lower greenhouse gas emissions. Naturally, the Alberta government is pissed since our entire economy is based on pollution, but the accord will likely be ratified as the Liberals and all opposition parties, save for the Canadian Alliance, are in favour.

Not bad, Jean, not bad. Now if you'd finally get rid of the GST like you promised nine years ago, we just might build you a statue. —CHRIS BOUTET

MEDIA

Americans dislike freedom: poll

WASHINGTON—A poll by the American First Amendment Center (a lobby group that supports free speech) shows that more Americans support curtailing freedom of the press.

According to the Center's random poll of 1,000 Americans, 49 per cent believe the First Amendment goes too far, and that same nearly-50 per cent figure believe the media have been too keen to investigate America's war on terrorism. "Many Americans view these fundamental freedoms as possible obstacles in the war on terrorism," the FAC's Ken Paulson told the Associated Press.

The poll was released as the world's most powerful democracy gears up to curtail press freedoms. According to the FAC, U.S. Defense Secretary Donald Rumsfeld has ordered interrogations of 39 Congress members—those supposedly elected for the people, by the people—in attempt to weed out those who leak material to the press. And famed *Washington Post* editorialist Dennis Pluchinsky has come out in support of the crackdown. "If there were an 'Osama bin Laden' award given out by

Al-Qaeda, I believe that it would be awarded to the U.S. news media for their investigative reporting," Pluchinsky wrote. "This type of reporting—carrying specifics about U.S. vulnerabilities—must be stopped or censored."

This cavalier attitude taken towards the inherent press freedoms necessary in any democracy is troubling to the FAC, which warns that the world's most powerful nation is headed down the same road that McCarthyism took them in the '50s. "There is no question that the news media should exercise care," wrote FAC ombudsman Paul McMasters. "But Americans must recognize that being unaware of danger is not the same as being safe from danger." —STEVEN SANDOR

SPORTS

Domain of our Masters

EDMONTON—There's no disputing the city's successful role hosting the under-19 women's world soccer championships. There's still lingering debate about the legacy of last summer's world athletics championships. But there's genuine concern about how the city agreed to stage the World Masters Games in 2005.

After a closed-doors meeting, city council voted 9-3 last week to host the event, originally scheduled for Seville until the Spanish city changed its mind. Mayor Bill Smith said the key debate was held in private to prevent certain contract details from becoming public. Several councillors have said they didn't see the need to be so secretive about signing a deal to host and spend up to \$10 million on a relatively low-profile international sporting competition that will cost at least \$14.7 million (especially with \$4 million in federal funding not yet guaranteed).

How troubling is the city's conduct? Even the *Edmonton Journal*, usually a proud supporter of such events, in a lead editorial criticized council's decision as "risky and offensively undemocratic." —DAN RUBINSTEIN

VUEpoint

BY DAN RUBINSTEIN

The covenant of the ARK

It's fitting that Jean Chrétien all but confirmed Canada will ratify the Kyoto accord during the World Summit on Sustainable Development in Johannesburg. Fitting because sustainability (i.e., a planet that's not imploding) lies at the core of both the accord and the summit. It's also fitting that Ralph Klein feels betrayed by Ottawa. Fitting because Klein, ever the populist, knows when to pull out his trusty don't-let-those-central-Canadians-tell-us-Westerners-what-to-do card. (With all those hyphens, it's obviously a very large card.)

Klein wasn't alone with his objections. Former Tory premier Peter Lougheed urged Albertans to limber up for another National Energy Policy-style fight, complaining about the province again being "penalized" for its God-given strength. Not to be outdone, fellow Tory ex-premier Don Getty also issued an anti-Kyoto rallying cry, as did Getty-era energy minister Don Orman, now chairman of the board for a Calgary oil company, who even raised the specter of Alberta separatism to stave off this economic hobbling.

This time around, however, the issue isn't as economic as the NEP debate. Regardless of Chrétien's true motivation and Canada's true level of commitment to a clumsy treaty that the U.S. has refused to sign, Kyoto is still about the environment. And Klein isn't only trying to stare down opponents from outside Alberta's borders. Within this province, in fact, three polls (by Environics, Ipsos-Reid and Decima Research) have shown that the majority of Albertans support ratification of the accord to reduce the greenhouse gas emissions that cause climate change.

Even oilpatch unions are onside. The Communications, Energy and Paperworkers Union supports Kyoto. "It cannot be development at all costs," Roland LeFort, president of Local 707, which oversees more than 1,000 Suncor workers, told CP last week. "We are not willing to wait for the disasters before engaging in the process of change."

LeFort's comments came after the Alberta Federation of Labour formally endorsed the Albertans for Ratifying Kyoto (ARK) campaign to put pressure on the provincial and federal government to comply. Klein and Alberta's environment minister Lorne Taylor with arguments about the disastrous costs of the accord and warnings that the average Albertan doesn't understand the issues. But Jan Triska, co-ordinator of ARK's campaign, accuses the provincial government of running a misinformation campaign.

Chrétien may be after an environmental legacy and Kyoto's importance may be more symbolic than tangible—but at this point, considering Klein's regressive attitude and allies, even symbolic change is better than none at all. ☺

THREE DOLLAR BILL



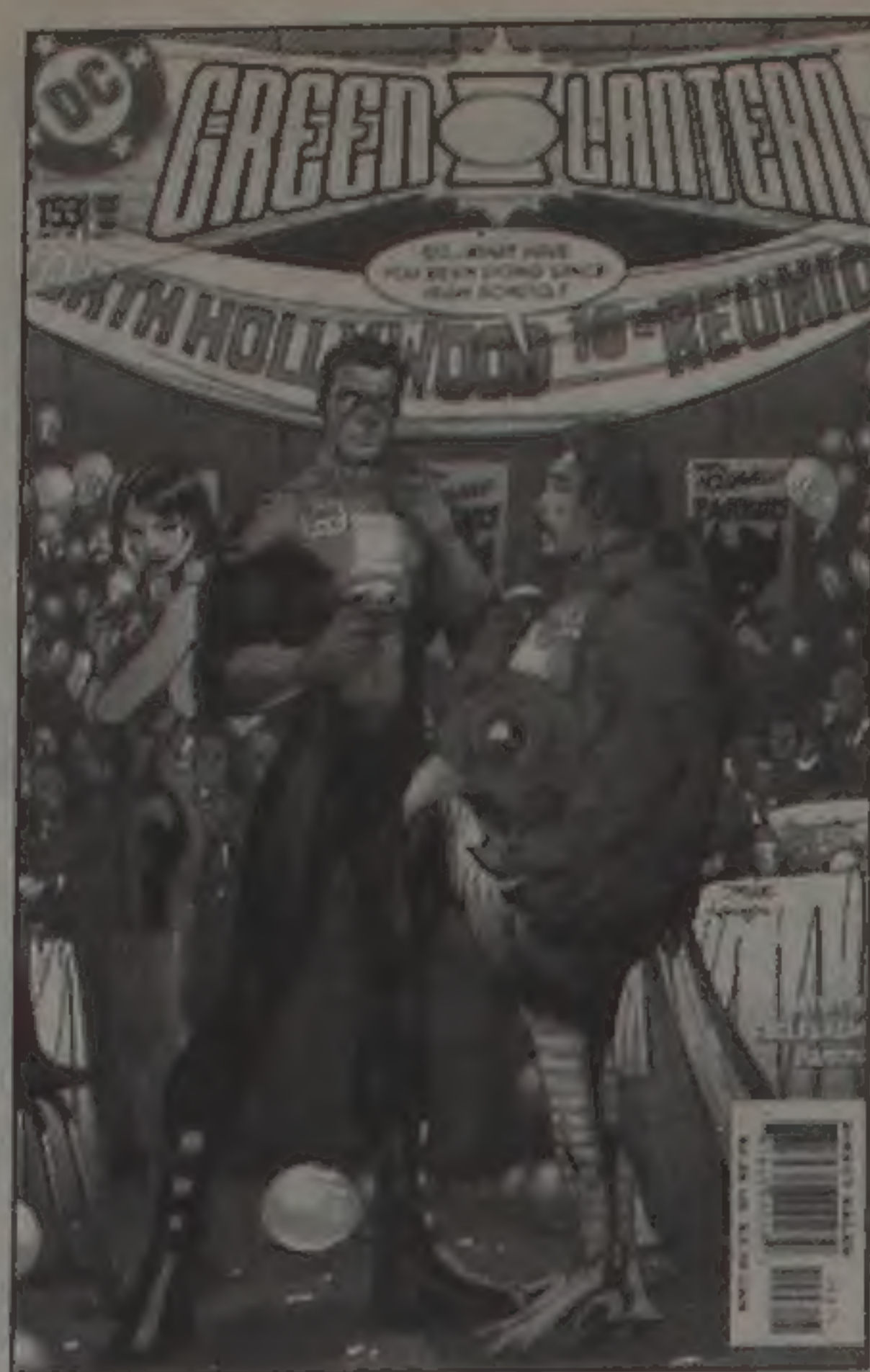
truth and
opinion
about
gay life

By RICHARD BURNETT

Superhero!

It's been a stellar year for superheroes. There was the fun Spider-Man movie last spring, Frank Miller resurrected Batman in the just-concluded three-part DK2 series *The Dark Knight Strikes Again*, and in Canada on September 11—when much of the world will commemorate many real-life heroes—DC Comics will release *Green Lantern* #154, in which the Green Lantern's gay best friend Terry is nearly bashed to death.

The other day I was watching *Legion of Superheroes* on TV with my eight-year-old godson Skye when I got the call from San Francisco-based *Green Lantern* writer Judd Winick. "Cool!" Skye exclaimed when I told him who it was. And it was cool! Winick, the married, 32-year-old former cast member of MTV's *Real World 3* (he married his castmate Pam Ling last year), created Terry Berg, a teenage intern assigned to keep Kyle Raynor—a.k.a. the Green Lantern—on track in his civilian job as (you guessed it) a cartoonist.



"I created Terry two years ago when I took over the book because I basically wanted to introduce a gay teen," Winick tells me over the phone from a sci-fi convention in Atlanta. Winick, of course, became good friends with the late Pedro Zamora, his gay *Real World* castmate. Zamora died of AIDS in 1994 and Winick documented their friendship in his graphic novel *Pedro and Me*. "My editor Bob Schreck [who's also responsible for the *Batman* series], myself and younger creators [at DC Comics] wanted to create a more diverse landscape for comics, which have basically been male, white and straight. But our real world includes people of colour, women and gays and lesbians. So we wanted to introduce a gay teenager, more so than a gay superhero."

SEE PAGE 10

TOM the
DANCING
BUG

by
RUBEN
BOLLING

DID YOU KNOW?

this week-- **FRANCE**

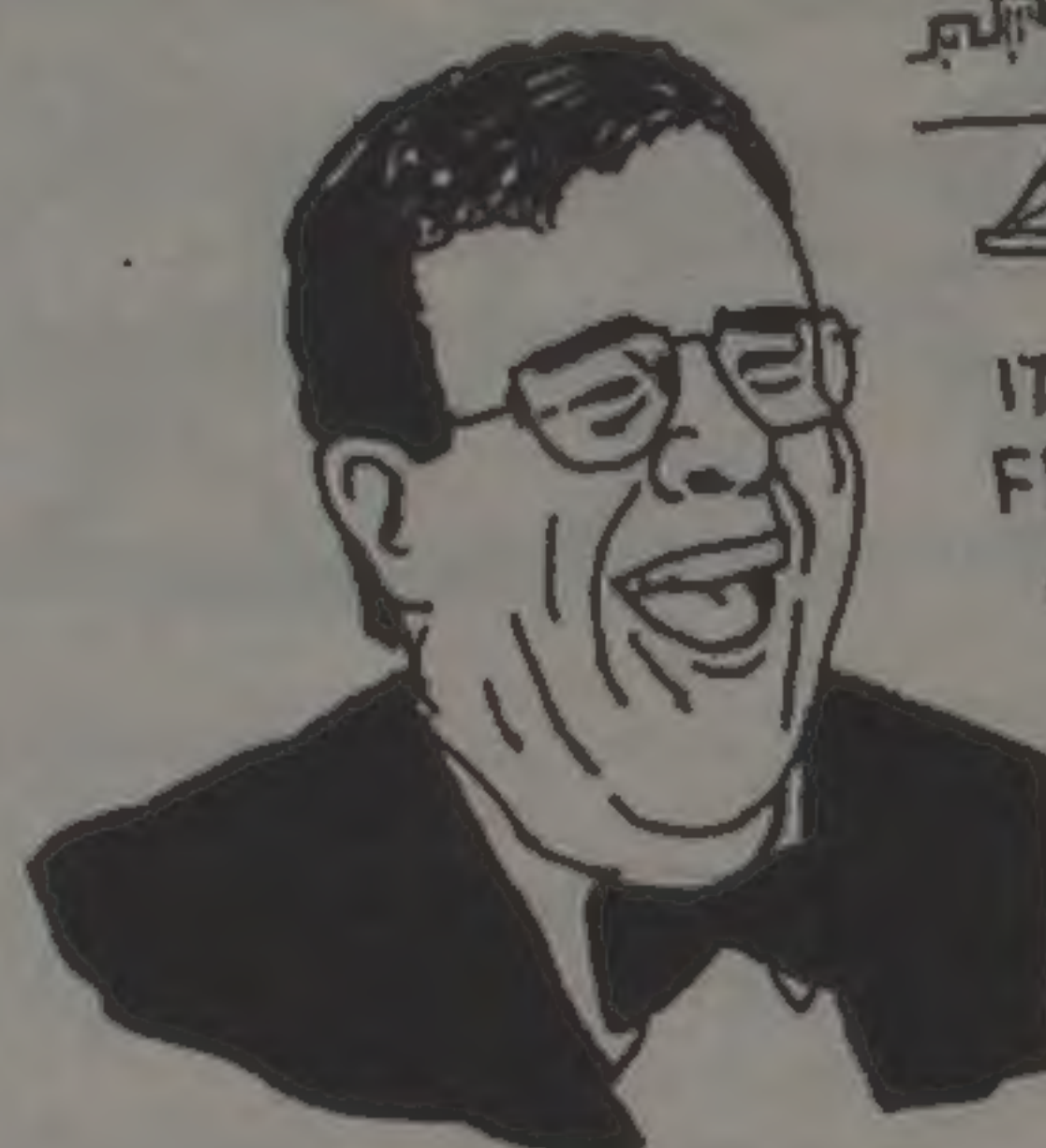
BUT WHATEVER YOU CALL IT, FRANCE, A COUNTRY ROUGHLY THE SIZE OF FRANCE, IS A TOP-NOTCH NATION FULL OF WONDERS, AND EVEN A DISNEY THEME PARK!



TO THE FRENCH, A FRENCH ACCENT DOESN'T SOUND WEIRD-- IT SOUNDS NORMAL!



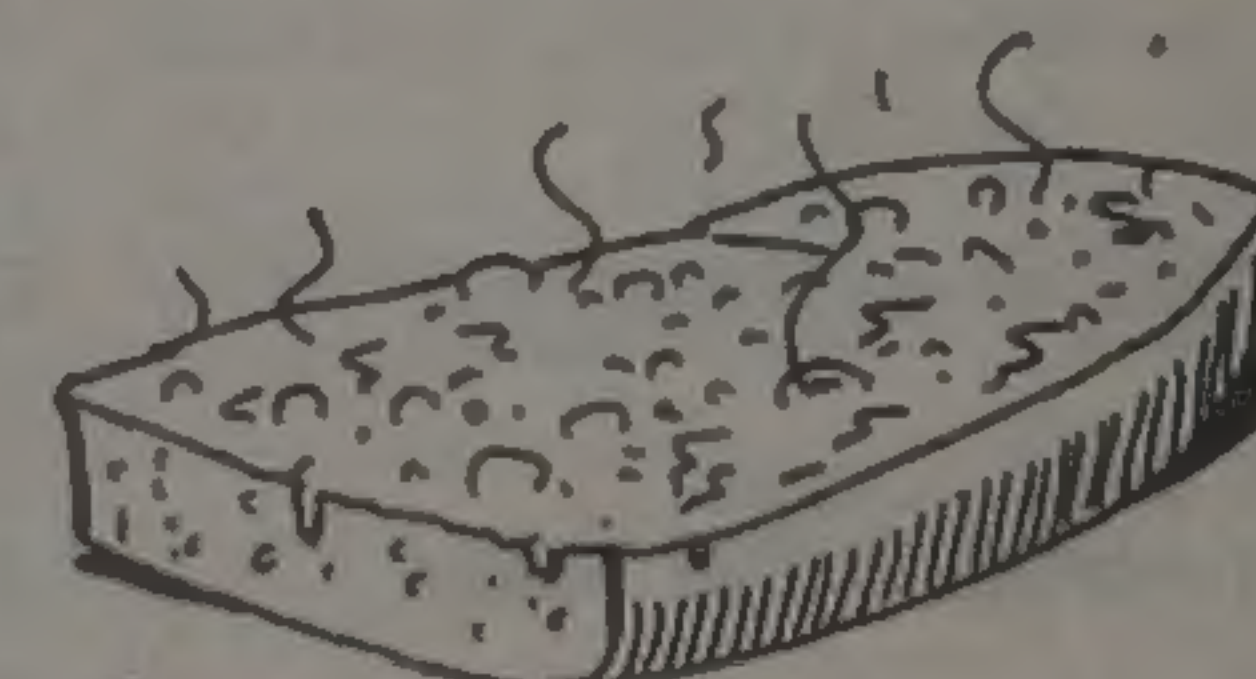
The Eiffel Tower is the TALLEST PURPOSELESS STRUCTURE in the world!



IT IS A MYTH THAT THE FRENCH HAIL JERRY LEWIS AS A COMEDIC GENIUS!

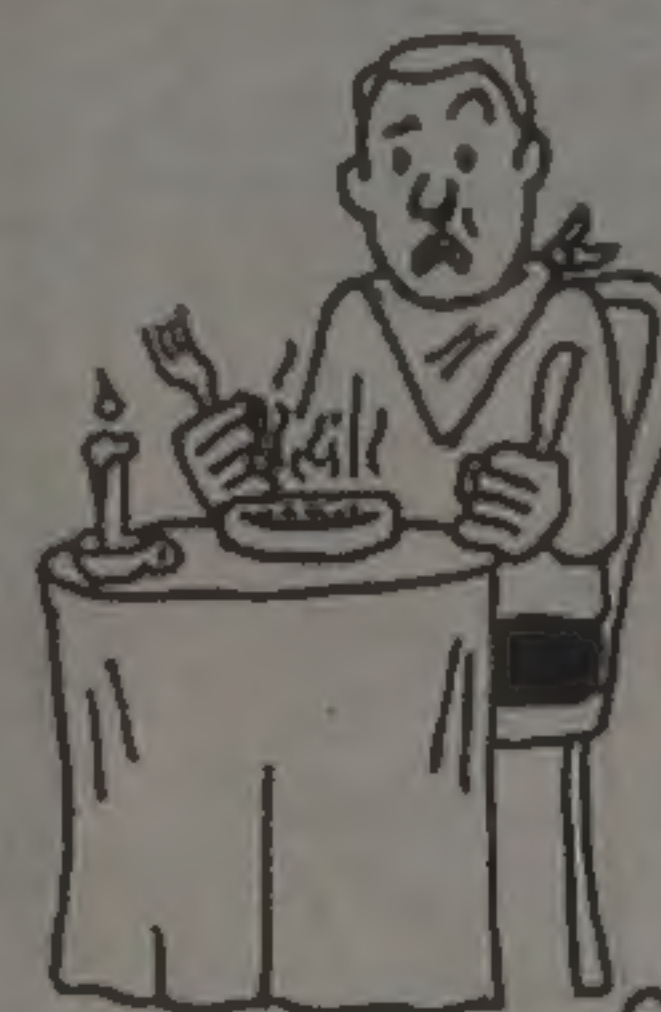
HE IS ACTUALLY REVERED BY THE FRENCH FOR HIS MASSIVE PURCHASES OF OIL FROM IRAQ.

KEEP TRYING! BASEBALL RECORDS SHOW THAT NOT A SINGLE FRENCHMAN HAS MADE IT TO THE MAJOR LEAGUES!



FRANCE HAS STUNNED THE WORLD WITH ITS CULINARY INNOVATIONS! Case in point: FRENCH BREAD PIZZA!

WHEN IN FRANCE, THE SQUEAMISH WOULD BE WELL-ADVISED TO AVOID "ESCARGOT!"



it's apparently some kind of food that's SMOTHERED in GARLIC!

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Things that Sound French, BUT ARE NOT:

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- FRENCH TOAST
- MATT LeBLANC
- MR. FRENCH
- L'EGGS
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Media Jungle

Continued from page 4

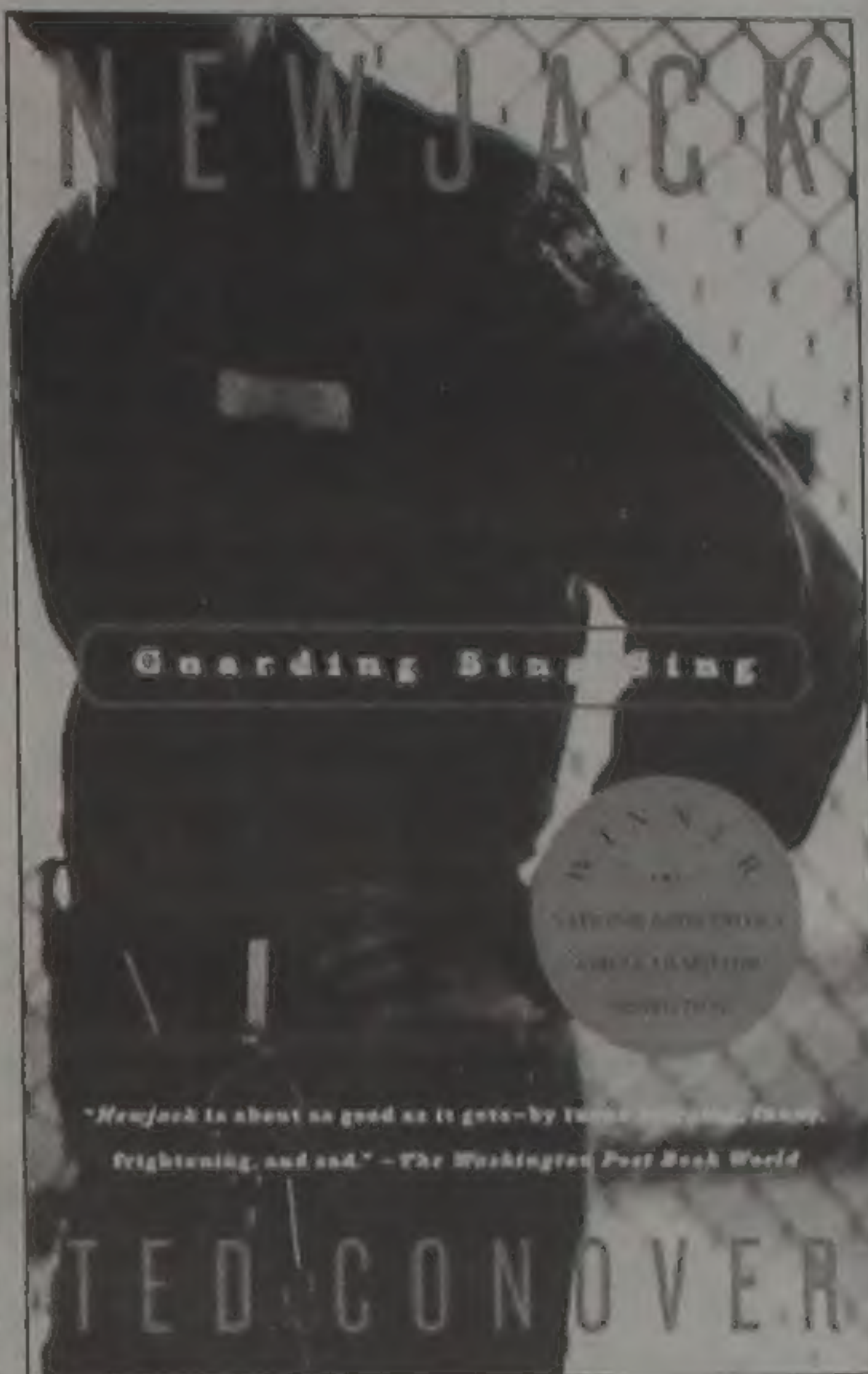
dentistry much more effectively. And without the clutter of Grierson's pop culture references and navel-gazing, it was a more entertaining story too.

My own attempt at participatory journalism, a story I wrote for *Vue* last spring, was humbling. I got a job at Labour Ready, a temp agency for manual labourers, and spent several pre-dawn hours waiting to be called out on a job before working on a factory assembly line for a day. Because you can't really learn anything about factory life from one eight-hour shift, I decided to make my main story a relatively straight-ahead feature about Labour Ready, relying mostly on interviews and research, with a few of my observations thrown in to add some colour. Unless you spend, say, a whole year working a job you intend to write about (or at least a substantial number of days or weeks) it's difficult to make any conclusive statements. (Catherine Walsh's cover story for this issue of *Vue*, on the other hand, details a pastime she's pursued for a long time. Who else knows this much about collecting pulp novels?)

I've read some great participatory journalism over the years. Ben Winton, a part-native *Phoenix Gazette* religion reporter, ingested peyote and participated in a peyote ritual for a story sparked by a U.S. Supreme Court ruling that determined two native drug rehab councillors fired for using peyote for sacramental purposes were not entitled to unem-

ployment benefits. But both Winton and his editors wrestled with the ethics of the story—of using an "illegal" hallucinogenic drug, of participating in a peyote ceremony—before deciding months later to publish it with an editor's note explaining the writer's personal interests.

Obviously, disclosure should be a vital part of participatory journalism. If



you're writing about yourself, don't hide *anything* that might be relevant. And even if you're the central character in a story, that's no excuse for shirking interviews and other research that would enable you to flush it out fully.

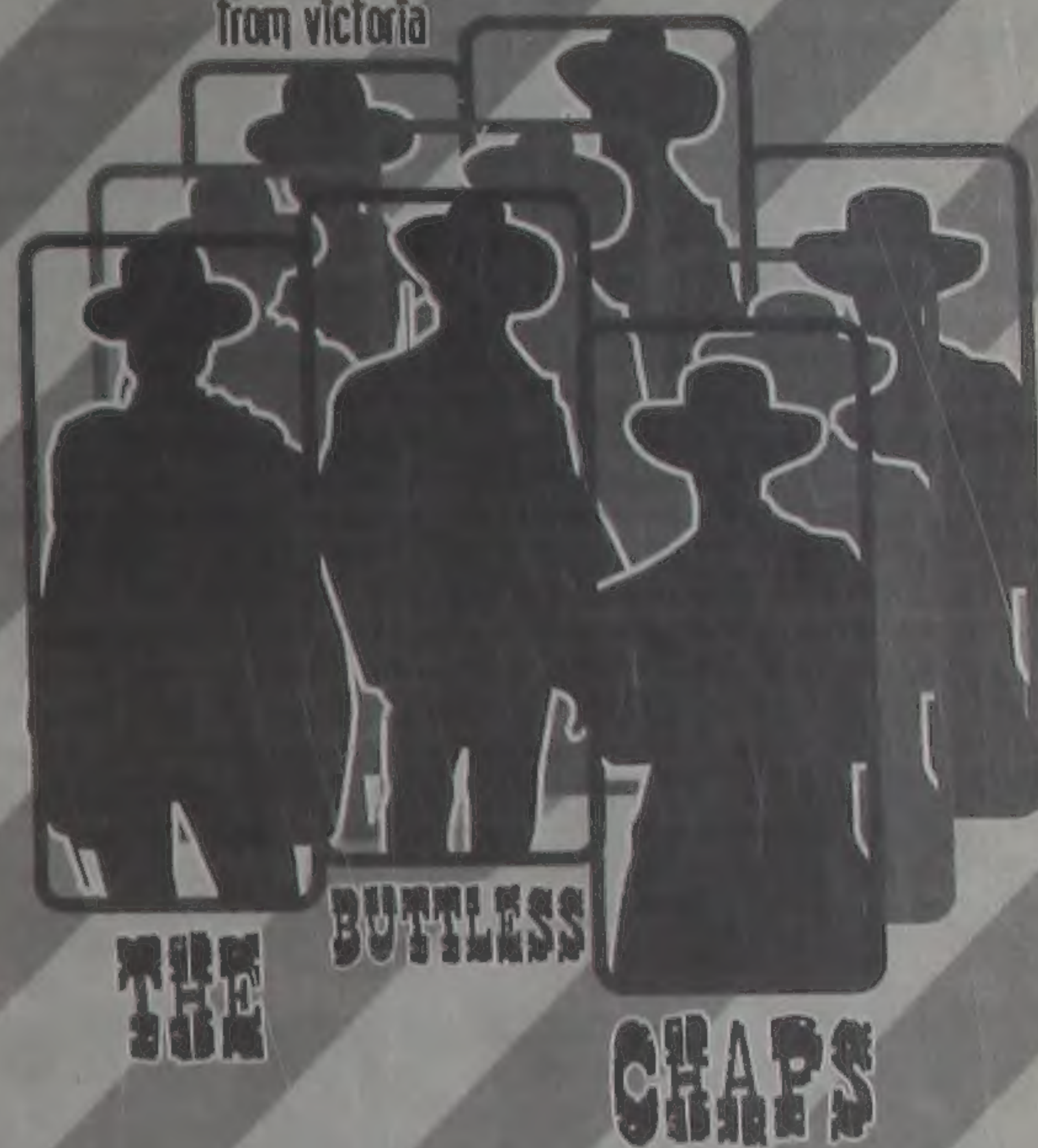
Too often, especially these days, writers seem to believe that doing something yourself precludes the need to fill in all of the blanks. (Case in point: Rebecca Eckler's columns in the *National Post*. She's under the impression that visiting the cannabis-friendly Blunt Bros. café in Vancouver and complaining about the smell of pot smoke or climbing Vancouver's Grouse Mountain and complaining about the demanding workout is an appropriate substitute for talking to people who actually enjoy these activities, let alone leaving space for a little background info. Eckler's only real participation involved in these two recent pieces was taking a vacation to Vancouver without leaving any of her Toronto hang-ups behind.)

Ultimately, any writer biting into a participatory piece should first ask themselves if they have to do it. John Stackhouse's homeless series for the *Globe* did corral together some unique experiences: he choked on exhaust from luxury cars while panhandling on the sidewalk outside the entrance to an exclusive restaurant. But all along Stackhouse knew that at the end of his assignment there was a shower, clean clothes, food and a warm home waiting for him. He was heavily criticized—rightly so, I'd say—for only superficially approximating life on the streets.

And that's participatory journalism at its worst: a writer injecting himself into a story when he doesn't really have a good reason for being there. After all, it's easier to go through the motions than to painstakingly watch and talk to people who are genuinely participating. ⑩

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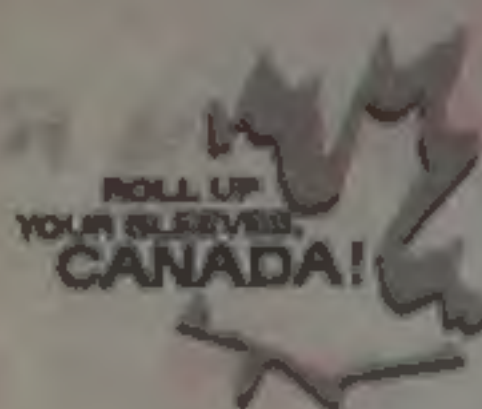
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\$3 Bill

Continued from page 8

Terry came out two years ago when he fell head over heels for Kyle. "Who can blame him?" Winick asks rhetorically. "Kyle is six feet tall with muscles, and if you prefer men, who wouldn't want Kyle?"

The inspiration for Terry wasn't just Pedro, but also Matthew Shepard, the 21-year-old gay university student lynched in Laramie, Wyoming in 1998. "I was horrified and outraged by the sheer brutality of [Shepard's murder]," Winick says. "And, having a lot of people in my life who are gay, there was a certain amount of shrugging and head-hanging that this happens all the time."

So Winick wanted to create dialogue about gay life precisely where it would do the most good—among the mainly young, male readers of comic books. "Terry had a very positive coming out, but now we get to see the worst part of gay life," Winick says. In #154, Terry and his boyfriend are gay-bashed. Terry falls into a coma and all his father can say is,

"If he hadn't been gay, if people hadn't been so accepting, then none of this would have happened."

But will Terry die like so many other gay youths? "Green Lantern is one of the flagship titles of DC Comics and Terry is not going anywhere," Winick says. "This is not a movie of the week. Terry will survive this and continue to be part of the DC universe. Just because he gets beat up doesn't make Terry a hero, but I hope he will be inspiring to people."

Like Winick himself, he already has been. One boy, just a few years older than Skye, wrote Winick a letter shortly after Terry's coming-out issue of *Green Lantern*. "I got a wonderful e-mail about six months later and it read, 'I'm 12 years old and I'm gay and reading *Green Lantern* is the first time I'm not ashamed of being gay.' Now that's pretty fantastic." ☺

Essential buttplugs: Green Lantern #154 hits newsstands across Canada on September 11. You can check out Winick's cartoon worlds at www.juddwinick.com.

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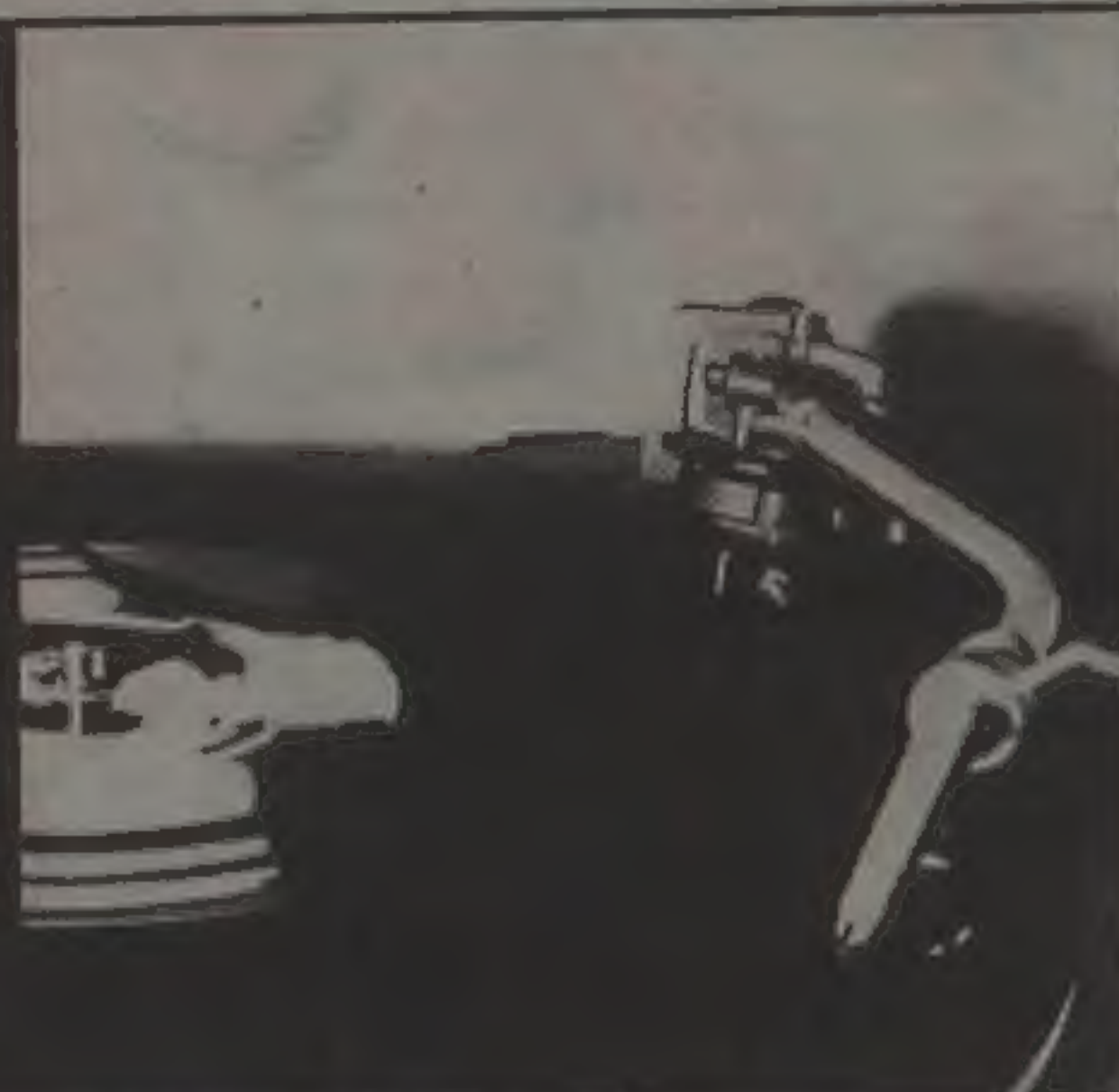
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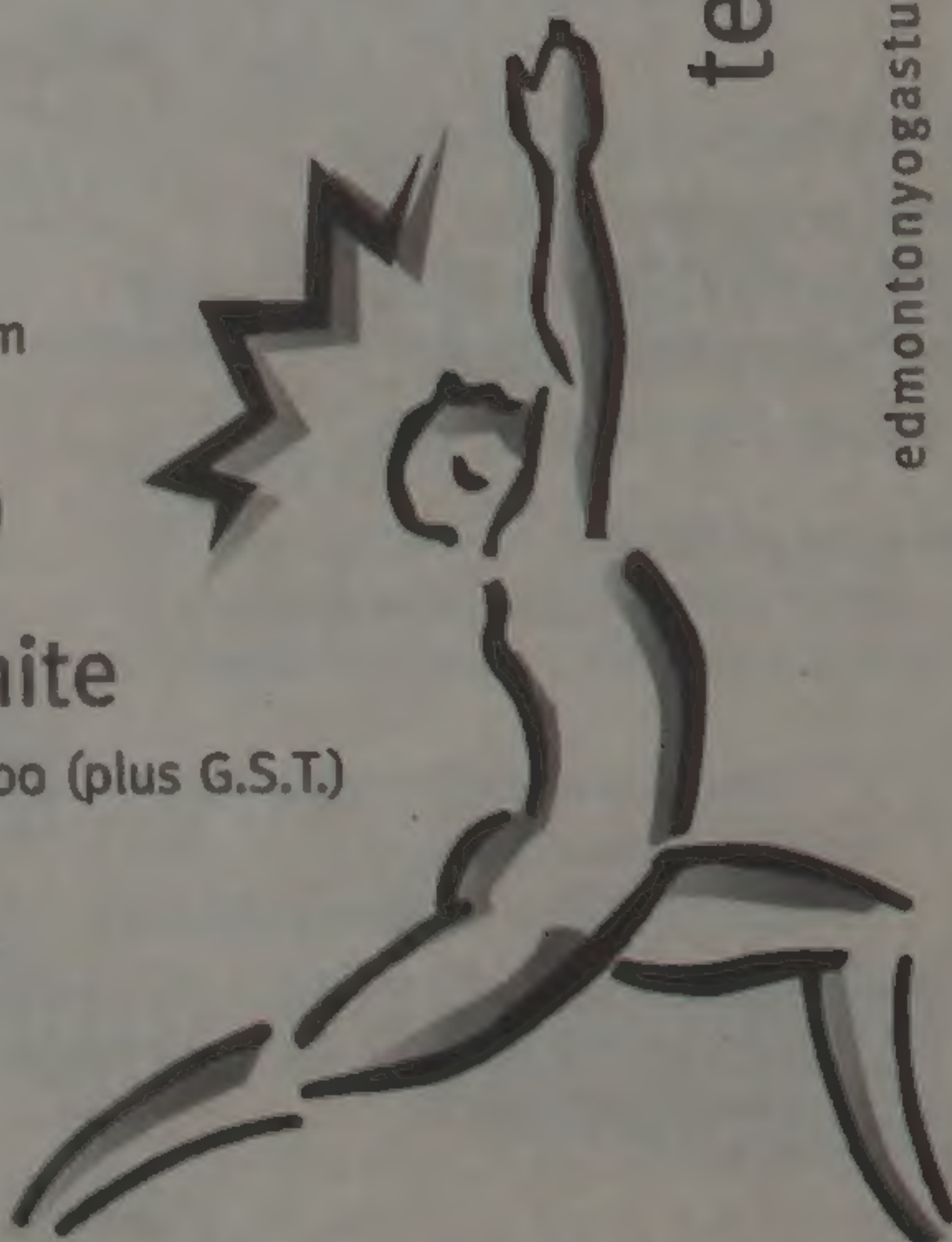
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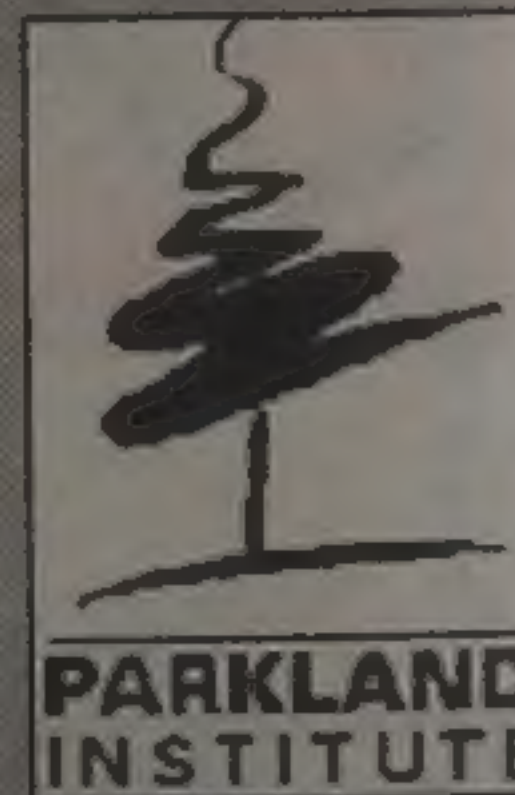
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How an innocent young woman got seduced by a gang of sexy novels from the wrong side of the tracks!

By CATHERINE WALSH

It was a night like a thousand other nights before it. Sitting on my back porch, I tipped back another slug of whiskey and thought: *What's it all for, anyway?* The wind whipped through the trees like the thoughts and regrets churning through my brain at a fevered pace. Rocko's voice still echoed in my ears: *Stay away from me, see? You an' me, doll, we're nothing, see?* Casting my red-rimmed eyes on one tiny tree almost broken by the cruelly gusting gale, I let down my guard and a single tear trickled down my cheek. *I've been where you are, baby,* I whispered to the tree. *I've been where you are.*

Before I had a chance to collect my thoughts, I had another, more imposing force of nature to contend with: a brute in black leather crashing through my yard, charging towards me with the wild abandon of a herd of mustangs. "Who are you?" I called to him. In response, he

knocked the bottle of whiskey from my hands. It smashed into a million pieces, almost as many pieces as my heart had been smashed into the day before. "That was a big mistake, mister," I said, standing up. Black Leather grabbed me by the wrist, pulling me in close to him. We stood there for a minute—a million minutes, maybe—staring at each other, me and this untamable stallion of a man. The smell of booze was all around us, booze and leather and... rebellion. Finally, he spoke. "I've got something to show you, baby." He jerked me in harder, and a couple of buttons snapped off my blouse into the spreading pool of whiskey at my feet. "What's that, tough guy?" I said defiantly. "Show me what you got." He reached down into his jacket and thrust something towards me. "Here," he whispered. "Read this." It was a copy of *Cherry Ames, Student Nurse*. I looked down at Cherry's sunny, smiling face, and felt new tears welling up. I looked up to thank my anonymous black leather benefactor, but he'd already disappeared into the night.

Okay, truthfully, I suppose I developed a taste for retro and pulp novels well before I developed a taste for whiskey. And strictly speaking, *Cherry Ames* probably wouldn't even fall into the pulp category. But

when I see those brightly-coloured hardcovers, those pocket-sized paperbacks with the lurid taglines and the tantalizing cover art, I just can't resist. For as long as I can remember, I've had a soft spot in my heart for pulp fiction. Of all types. The Technicolor covers, the musty basement smell of well-thumbed pages, the water damage at the corners. Maybe it's the bad-girl/good-girl dichotomy. Or the promise of plucky girl detective adventures that wrap up neatly in less than 200 pages. It's an addiction, I admit. But

books

I have no plans to seek treatment

Pulp novels, to me, are like reality television or Hollywood B-movies: churned-out contrivances with predictable plots and a vaguely confused mix of stereotyped characters, all tied together with a roots-showing-smack-on-the-ass-falling-out-of-your-dress brand of sex. Vacant and yet titillating, these glimpses at life on the wrong side of the tracks, in the glittering footlights, behind closed doors in the best neighbourhoods are a guilty pleasure beyond compare. And while it's true that I've occasionally invited Eugene O'Neill or D.H. Lawrence to join me in the tub, they're just occasional interlopers. My true bathtime companions are much more likely to be Jacqueline

Susann, Helen Gurley Brown or the gang of juvenile delinquents who make up the cast of Pat Stadley's *Black Leather Barbarians*.

So I'm not a purist. And I'm not the kind of collector who keeps things wrapped up in neat little plastic bags. I buy my books to read them, to display them. I suppose it's possible that visitors may cast disparaging glances at my bookshelf, make harsh judgments, shoot me quizzical looks. But when it comes right down to it, which of these two books has gotten more attention from my houseguests—my copy of *Jude the Obscure* or *Nancy's Dude Ranch*? And despite the family strife this fetish of mine may have caused (as the child of two Ph.D.s in English Lit, my love of trashy dime-store novels was somewhat puzzling and not necessarily celebrated) I'm continuing to cultivate my collection. At thrift stores, garage sales and secondhand bookstores, these little treasures abound. Here's a quick primer for the uninitiated.

The classics: This is where it all began. They're seedy. Maybe a little bit smutty. In early days, they were tales from the bohemian underworld of the Jazz Age, of wanton women and the men they dazzled, of reform school girls, of motorcycle gangs, of hardboiled detectives, of (gasp!) lesbians. These lurid tales are a rare delight to find at your average thrift store. Whether you're reading

I Married a Dead Man or *Loves of a Girl Wrestler*, these books are worth picking up for the shelf cachet alone. Published for 30 golden years between the '30s and the late '60s, these are as collectible for the cover art as for the steamy content.

Helen Gurley Brown: Those three little words that mean so much. Now, purists would probably argue that Helen Gurley Brown isn't a fiction writer, but I have to take my hat off to someone who's worked so hard to make her own life so remarkably fictionalized. And out of all the many, many sexy advice books I've read from the '60s and '70s, *Sex and the Single Girl* is the most hilarious. Whether you're looking for advice about your gay friends ("Homosexuals... are they really monsters?"), decorating tips (Brown is chock full of valuable tips on how to decorate your apartment to land a man, from painting your kitchen in man-friendly colours to leaving a huge bowl of loose cigarettes on your coffee table) to recipes (cooking for that unexpected breakfast guest) to just plain forcing-him-to-pop-the-question advice, Helen gets my vote every time.

Junior Miss: These books provided me with my first exposure to pulp, and in some ways, they remain dearest to my heart. Hardbound, with propaganda-like illustrations on the front cover, these books hail from a

Pulp paperbacks

Continued from previous page

kinder, gentler time. They taught girls to yearn for the day when they too would become girl sleuths, nurses, airline stewardess or, possibly, ponies. Most often chronicling the continuing adventures of a single character, these books differentiated themselves from their pulpier big sisters by the complete lack of any sexual tension between the heroine and her male companions. Unrealistic expectations and the inescapable happy ending make these books a fun, if pulp-lite, read. They also look spectacular lined up on

a bookshelf. Some great ones to check out are: the Cherry Ames series (as in *Cherry Ames, Dude Ranch Nurse*, plus 20 or 30 other nursing adventures), Trixie Belden (not as polished a girl sleuth as Nancy Drew, but she got the job done), Vicki Barr (think Cherry Ames as a stewardess) and Donna Parker (Donna actually has a fairly boring 1950s life, but reading about her nursing her cockatiel back to health somehow makes my own problems seem even more important).

A subgenre of the Junior Miss book is the **Celebrity Junior Miss** book. Imagine a series of novels using Britney Spears as the main character. Not buying? I'll bet if I wrote a series of *Pat Benatar*, *Ghosthunter* novels, they'd be

flying off the shelves. That's the theory, anyway, behind the *Annette* series, starring Disney's own Annette Funicello. These books are just like the other Junior Miss books, but with a real person as the hero. The *Annette* books are fairly easy to come by these days; a rarer find is something from the Lennon Sisters series (a 1950s teen girl group who were famous for their song "Mickey Mouse Mambo" as well as their appearances on *The Lawrence Welk Show*).

The swinging '60s and the sexy '70s: These are by far the most plentiful at thrift shops. Stories of desperate starlets, sex-hungry secretaries, bored housewives and pill-popping fashion models, these bikini-bedecked covers are an invita-

tion to decadent, self-indulgent reading. For my money, the must-have of this grouping is Jacqueline Susann's timeless classic *Valley of the Dolls*, which traces the

lives of three women (a cold New England beauty, a Judy Garlandesque stage actress trying to make it in movies and a voluptuous model with a torrid past) as they wind their way through the sordid world of Hollywood. The dolls of the title refer to the countless number of pills that each one of them takes along the way. Susann's other novels *Once Is Not Enough*, *Dolores* and *The Love Machine* have

never quite measured up for me in terms of sheer camp, but her first book, *Every Night, Josephine!*, is worth reading simply because she wrote an entire novel about her dog.

Christian lit: These aren't so much pulp as moral warnings. In particular, I remember reading a couple of books in a series about wayward girls. The plot was fairly predictable: a teenage girl has a pretty okay life until she gets involved in crime (in the first one I read, she became a con artist, but I've also seen books where the poor dear ends up courting Sweet Lady H), which sets on the inevitable path toward addiction or pregnancy (sometimes both), before ending up at a Christian halfway house in upstate New York (advertised in the back of the novel). I haven't seen too many entries in this genre out there, but I remember that the titles were always girls' first names (the first one I read was called *Julie*). *From Witchcraft to Christ*, a title that's pretty self-explanatory, is another favourite: a

young woman gets herself involved in a dastardly coven of witches, but meets a kindly priest and starts a new life.

Science fiction: Never really having been a science fiction fan, this genre escaped my notice completely until one rainy day at the Wee Book Inn, where I found myself captivated by an entire rack of gloriously bizarre paperbacks. I bought one immediately for its cover. I haven't quite worked up the courage to read *The Fireclown*, but if the book's back cover description is even vaguely accurate ("...a mysterious cosmic presence who came out of nowhere with the incredible promise to free the dying planet... Alan Powys has the one chance in a million to reveal The Fire Clown's secret!") it promises to be a crowd-pleaser. These books are immediately recognizable by the cover illustrations of scantily clad ladies surrounded by menacing tentacles.

There are other genres, of course, including westerns and my new passion: the hardboiled detective novel. So I'm sure I'll see some

of you on the thrift store circuit; meanwhile, I'm contemplating putting all those pesky Thomas Hardy and Charles Dickens tomes into storage. And I charge all of you to ignore what your parents told you: judge a book by its cover. Buy it. Read it. Because, all in all, pulp has taught me some pretty valuable lessons:

1. Bad boys get all the breaks; bad girls get what's coming to them.
2. A career is fine for a woman as long as she gets to meet some nice men.
3. You can't solve all the world's problems, so why not have a martini?
4. Life is cruel, the streets are hard and your past will always catch up with you.
5. When all else fails... seduce someone. ☺

Valley of the Dolls

Jacqueline Susann

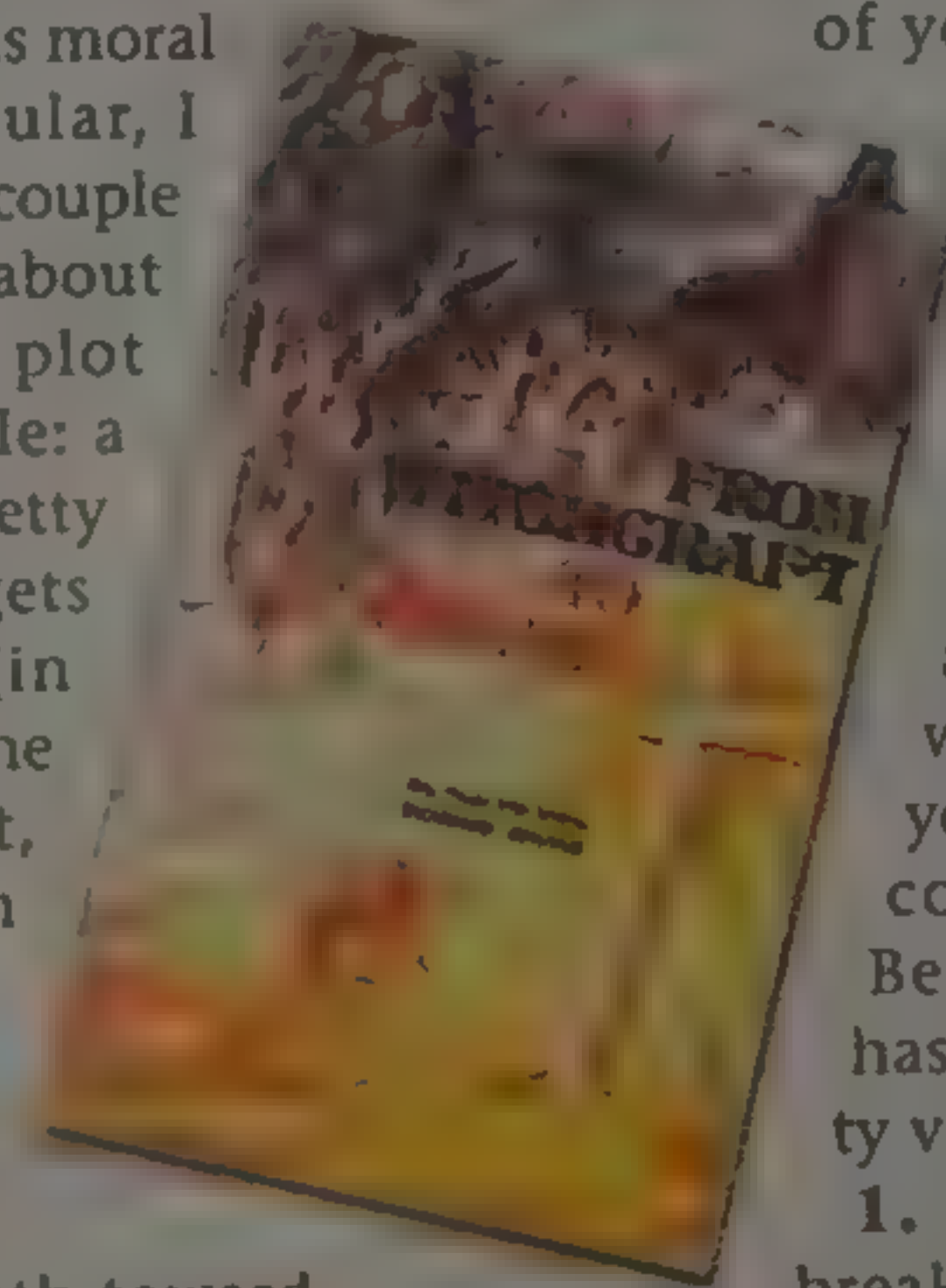
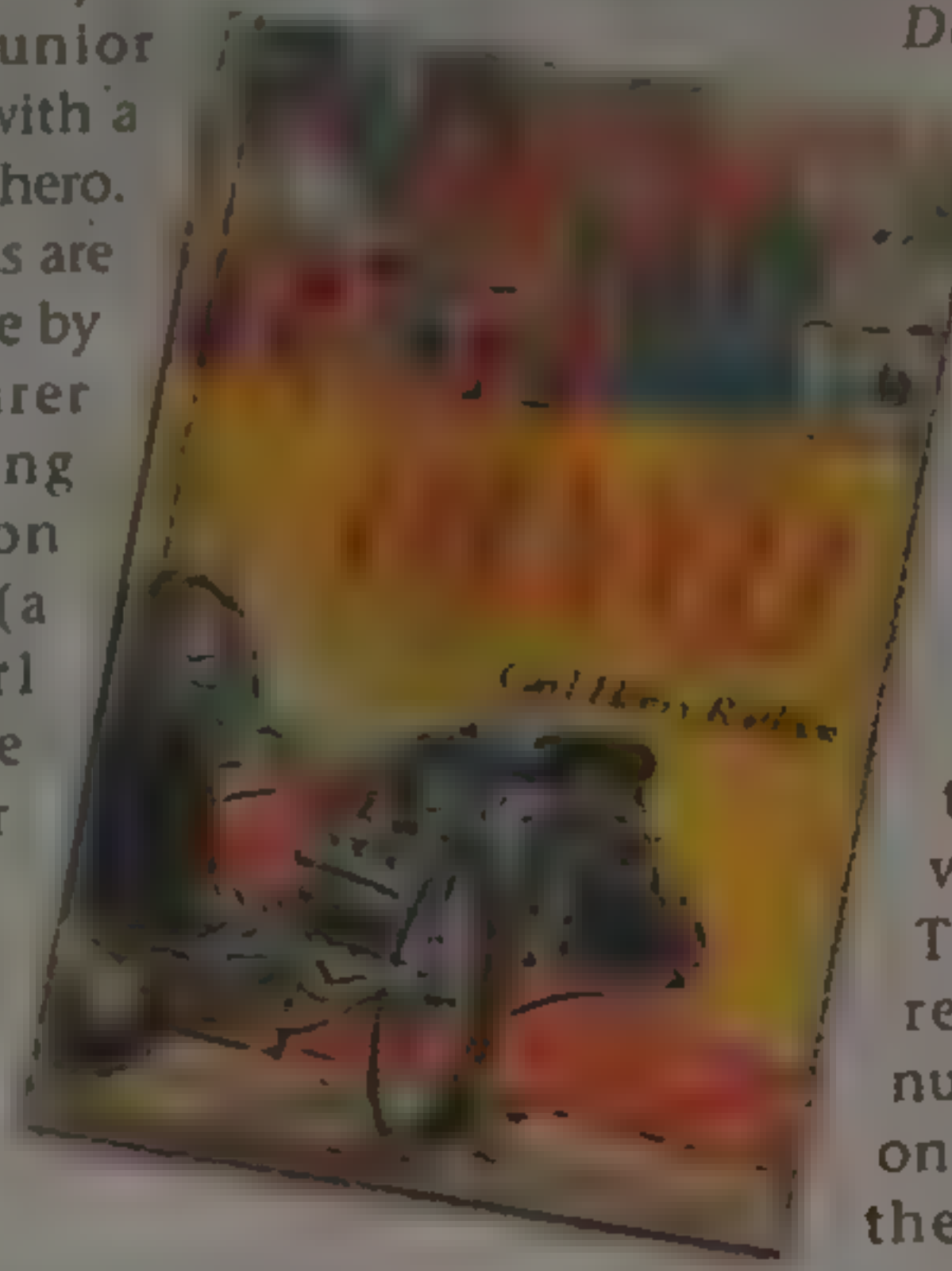


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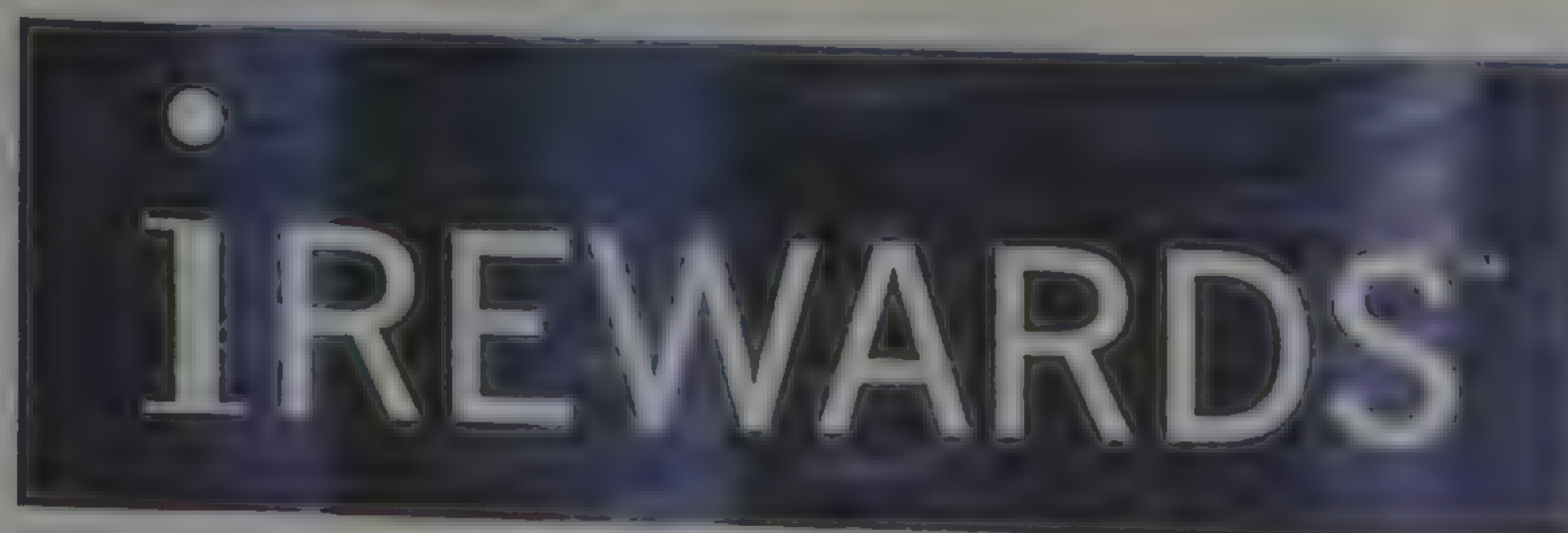


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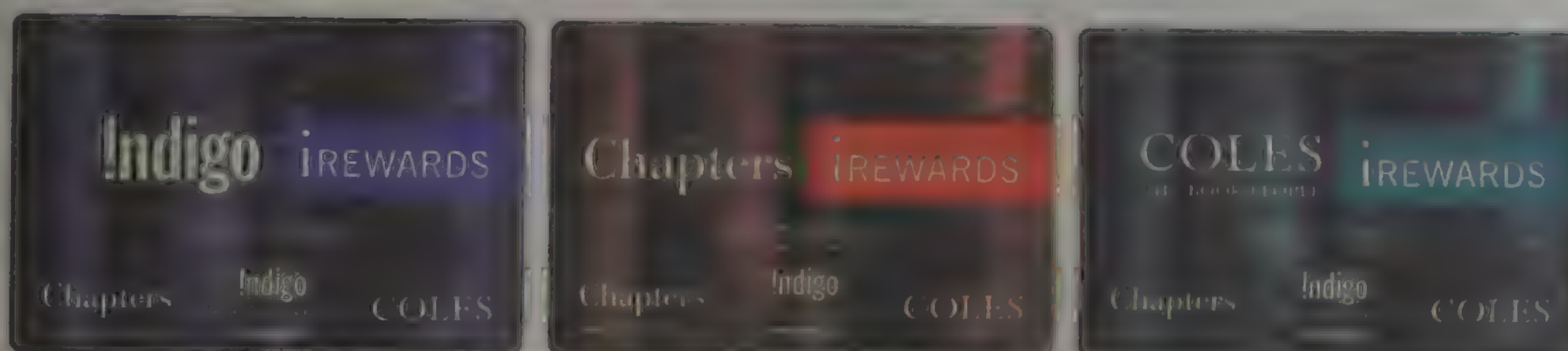
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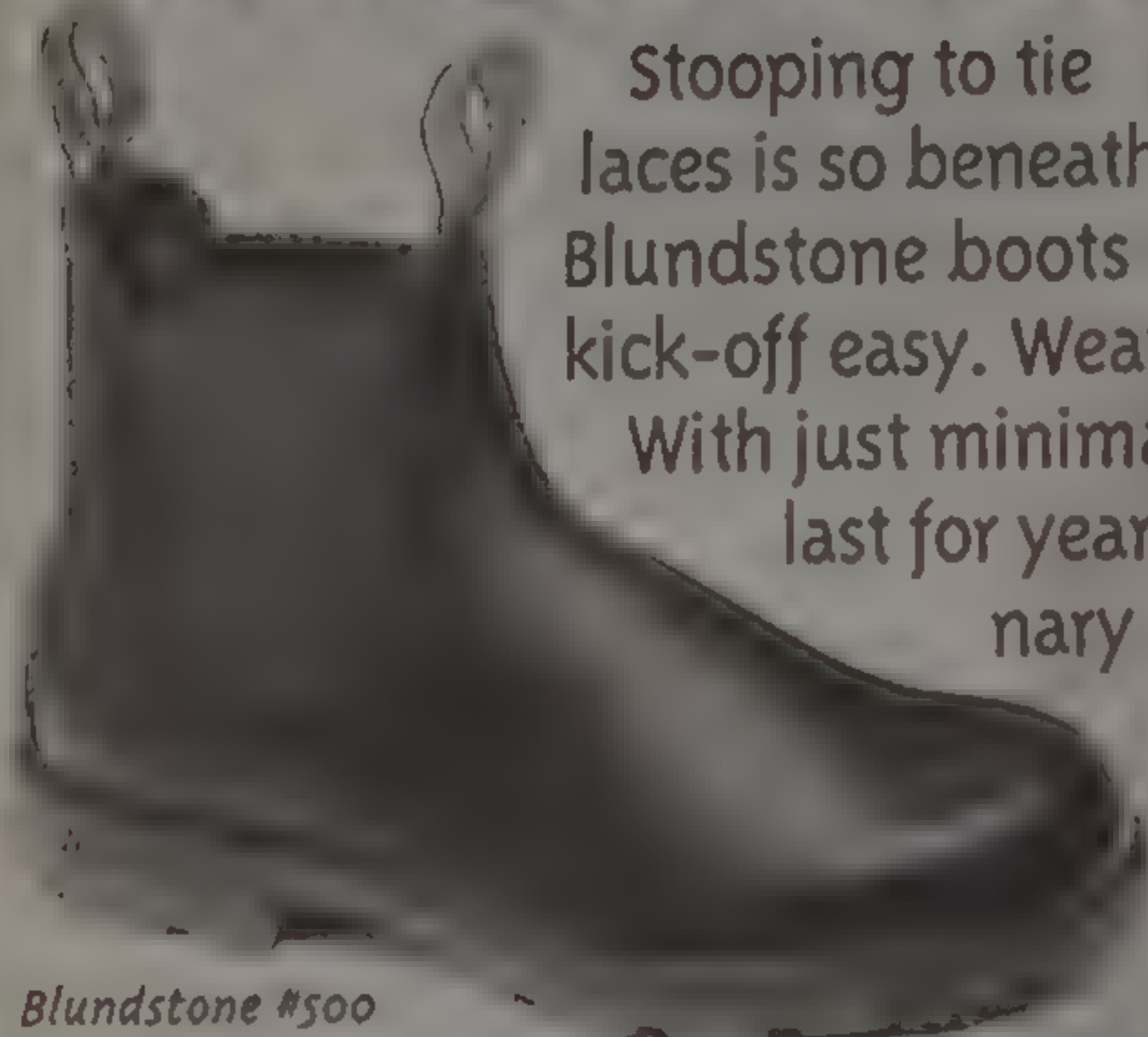
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lifestyle

Gordon of earthy delights

Sonic Youth
frontwoman Kim
Gordon is the
epitome of
personal style

BY JULIANN WILDING

I love you, Kim Gordon!" was the call bellowed by plenty of boys (and girls) at the Sonic Youth concert I attended in Vancouver last Saturday. The show was amazing; the band was in great form and played to an ecstatic, sold-out crowd at the Vogue Theatre. Just as amazing as the music reverberating through the room, however, was Gordon's stage presence. She basically gave every guy in the audience a hard-on and received multiple marriage proposals (even though her husband and

bandmate Thurston Moore was right there onstage beside her) while becoming the idol of every girl in the theatre, simply by being Kim Gordon.

It isn't so much what Gordon wears at any of her gigs or how she's photographed in some glossy magazine spread that gives her the edge on any other fashionable celebrity; it's her attitude and her own very particular hotness. She's the kind of woman who can wear just about anything and make it seem way cooler than any fashion trend getting flogged on runways and store racks. Her clothing choices don't represent new stylistic innovations so much as they express her brash intelligence and enigmatic personality—

Kim Gordon is a style icon who doesn't even seem to be trying to be one.

Gordon's talents as Sonic Youth's bassist and lead vocalist are not her only movement-making projects; she's also the creative spirit, co-designer and partner in the clothing company X-Girl (now known as x'e), the sister line to Beastie Boy Mike D's men's clothing label X-Large. The line was spawned in 1995 and is conceptually both simple and ageless—think of things you'd find in a thrift store that you'd want to slightly alter for a better fit, only to discover them already modified to fit you perfectly, and with an individualistic edge to boot. The line was

inspired by the bicoastal street culture of Los Angeles and New York, but later found the majority of its distribution in Japan, where X-Girl was rechristened as x'e. Here in Edmonton, pieces from both the X-Large and x'e lines are occasionally available at Foosh Audio and Apparel, but to find the entire collection you'll have to either seek out the boutique shops in major centres like New York, Los Angeles and Tokyo or visit the on-line store at www.xlarge.com.

Despite the Beastie Boys connection, however, the spirit behind the x'e line has Gordon's Imprint all over it: cute but street-smart, skatey but sexy, fundamental yet funky, smart yet sassy. Items range from



tight T-shirts and hip-riding trousers to fitted tweed skirts and vest-linen-denim button-downs and raw-edged denim skirts and jackets.

Almost Amos

Gordon has emerged as a truly modern feminist voice without having been subsumed by the movement—she maintains a certain reserve even while singing about "issues" (rape, sexual harassment, eating disorders, supermodels). Unlike other female artists such as Courtney Love, Ani DiFranco or Tori Amos, whose rant against the oppressive patriarchy often come across as almost violently

personal, Gordon rises above the issues about which she sings while remaining sensitive to their effect on those around her. Gordon also graciously rejects such pigeonholing titles as godmother, riot grrrl or rock diva, but she certainly embodies the spirit of the movement that has fostered groups like Bikini Kill or L7.

Gordon's infectious attitude and iconic style should stand as an example to anyone who thinks they've got something cool going on: Just do your thing the way you do it, and the Indescribable individuality of your own personal style will always speak for itself. You want cool? She's written the book and made the T-shirt. You couldn't do for a better role model. ♡

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Polo's Café (9405-112 St., 432-1371) Eclectic & sophisticated. We invite you to experience our cuisine. \$\$\$

Route 99 Diner (8820-99 St., 432-0968) 50's diner with an abundance of memorabilia, a jukebox playing '50s music and a great variety of food. \$-\$

Turkish Donair and Kebab (10332 Whyte Ave., 434-6597) \$

BAKERIES

Bagel Bin Bakery & Bistro (#226, 6655-178 St., 481-5721) A little piece of Europe in the heart of Edmonton. Hearty home-made soups, grilled Italian sandwiches, caffè latte and cappuccino, fresh crusty breads, bagels, luscious pastries and tortes... Need we say more? \$

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Café Select (10016-106 St., 423-0419) Offering lunch, dinner and late night dining in a relaxed atmosphere for over 14 years. French style cuisine, seafood, steaks. \$\$\$

Carole's Café & Catering (10145-104 St., 425-1824) Creative, comfortable, accommodating. Offering a diverse menu of fresh French and Italian food in a warm and inviting atmosphere. \$-\$

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Matess Urban Bistro (8223-104 St., 431-0179) The first European bistro since 1996 and still the only one. Radegast on tap. Only smoking. \$\$\$

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Tasty Tom's Bistro & Bar (9965 Whyte Ave., 437-5761) Find a taste explosion on the other side of the tracks. Let our chefs Tom and Christian entertain you for lunch, dinner or a late night snack. \$-\$

CAFÉS

Aroma Borealis (Coopers & Lybrand Building, 211, 10130-103 St., 944-9603) Designer sandwiches, latte, cappuccino, great coffee, and fabulous desserts by Skopek's Bake Shop. \$

Bennys Bagels Café on Whyte (10460-82 Ave., 414-0007) Come for breakfast, lunch, or for a latte or cappuccino after a night out. Check out our patio for the hot summer days. \$

Bohemia Cyber Café (11012 Jasper Ave., 429-3442) Comfortable surroundings, enjoy our array of productivity and entertainment software over a chai latte or a bowl of Mexican tortilla soup. \$\$\$

Café Amandine (8711 Whyte Ave., 465-1919) Featuring fine french cuisine—quiches, tortes and crepes. Bakery and pastries. Take out catering. Live music Thursdays \$

Café La Gare (10308A-81 Ave., 433-5138) Smoke-free. Licensed and offers a winning medley of culinary delights and fresh baked goods. \$

Café Lacombe (10111 Bellamy Hill, The Crowne Plaza, Chateau Lacombe, 428-6611) The finest in fusion cooking. Best breakfast and lunch buffets in town. \$\$\$

Café Lila's (10153-97 St., 414-0627) In the farmers market. Grilled sandwiches, daily specials, European desserts and specialty coffees in a smoke free environment. \$\$\$

Café on Whyte (10159-Whyte Ave., 437-4858) Open 24 hours on Friday and Saturday. Plenty of parking. Breakfast and lunch specials. Come and enjoy our quiet and friendly atmosphere \$

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Click Here Café (10805-105 Ave., 423-4002) Open 10 a.m. till 3 a.m.. The place that no one knows about, but everyone goes to. \$

Expressionz Café, Market & Meeting Place (9142-118 Ave., 471-9125) Homestyle cooking in a friendly and creative atmosphere. Live music, artists gift-shop, special events. Licensed. \$

Jazzberrys Too Café (10116-124 St., 488-1553) Good home-style cooking in a relaxed environment. Smokers always welcome. \$

La Piazza (10458 Whyte Ave., 433-3512) Speciality and European coffee, breakfast, buns and bagels, homemade soups, sandwiches, bagel melts, lasagna. \$

Market Café (16615-109 Ave., 930-4060) Fast, fun and for the family. Featuring daily breakfast, lunch and dinner buffet and a delightful à la carte menu. Non-smoking. \$-\$

Muddy Waters Cappuccino Bar (8211-111 St., 433-4390) Great eats and drinks in a comfortable atmosphere. Daily liquor and food specials. Open till midnight. Catering. \$

NetWerks Internet / New Media Cafe (8128-103 St., 909-5871) Gourmet, fresh sandwiches made to order. Smoking \$

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Steeps (12411- Stony Plain Rd., 488-1505) The original tea café. Huge selection of premium loose tea. Sit, sip and savour! Great gift ideas, awesome desserts and light lunches. Non-smoking. \$

Sugar Bowl (10922-88 Ave., 433-8369) The esoteric and eclectic café. Full espresso bar, fresh baking daily. Daily hot specials. Live entertainment Friday nights. \$-\$

Sunterra Market (Commerce Place, 201, 10150 Jasper Ave., 426-3791) Muffins and pastries freshly made at our on-site bakery. Non-smoking. \$

Urban Grind (10124-124 St. 451-1039) Come and try our Fresh Fruit Bubble Drink in our eclectic atmosphere. Variety of specialty coffees, mouthwatering desserts, homemade soups and sandwiches made fresh when ordered. Open until 2 a.m. Mon.-Fri. Smoking. \$\$\$

CAJUN

Cajun House (7 St. Anne St., St. Albert, 460-8772) Worth the drive to sample some of the best jambalaya and gumbo in the province. \$\$\$

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Louisiana Purchase (10320-111 St., 420-6779) Higher-end style of cooking from the bayou and great atmosphere. Non-smoking. \$\$\$

CANADIAN

Barb & Ernie's (9906-72 Ave., 433-3242) One of the best Mom and Pop operations in the city. \$\$\$

Billiards Club (2 fl. 10505-82 Ave., 432-0335) Rack 'em up and chow down, with heaps of burgers and mugs of ale. \$

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Continued from previous page

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The Garage Burger Bar and Grill (10242-106 St., 423-5014) Best home-made burgers with daily lunch specials at student-friendly prices. Smoking. \$

High Level Diner (10912-88 Ave., 433-0993) Wholesome and health-conscious. Known for their tasty veggie burgers. Non-smoking. \$\$

Keegan's Restaurant (8709-109 St. & 12904-97 St., 439-8934) Open 24 hours every day. Breakfast served all day. Affordable homestyle meals. \$

Larry's Café (6, 10015-82 Ave., 414-6040) Best breakfasts and lunches on the south side. Cheap prices! Open till 3:30 p.m. daily. \$

Louie's Submarine (8109-104 St., 431-0897) In-store fresh baked bread. Soups and salads. Catering business and social lunches or dinners. \$

Maxwell T's (7230 Argyll Rd., 463-7106) 'AAA' Alberta Beef—steak and prime rib extraordinaire. Private dining rooms available. \$\$

The Motoraunt (12406-66 St., 477-8797) Extraordinary food in an extraordinary place. \$

Oscar's Steakhouse & Deli (10020-101A Ave., 990-1043) Steak, seafood and Edmonton's finest smoked meat sandwiches. \$\$

Pradera Café (10135-100 St., 493-8994) Prime rib Fridays. Chateaubriand Saturdays (carved tableside). Sundays (7am-2pm): New & improved \$14 breakfast buffet. \$\$

Precinct 55 (5552 Calgary Trail S., 432-5550) Red eye breakfast, Wednesday wing night, Sunday smorg, homemade cooking. Licensed, Happy hour, smoking. \$

Rosie's Bar and Grill (10604-101 St., 423-3499) Nothing fancy, but sensible home cooking without the frills. Non-smoking restaurant with smoking lounge. \$

Shecky's (7623 Argyll Rd., 426-8983, #100, 10130-103 St., 424-8657) Real food, real fast. Terrific Italian dishes. Soups/salads/sandwiches made from scratch. Call ahead for reservations. Smoking. \$

Squires Pub/Starvin' Marvin's (10505-82 Ave., 439-8594) We invite you in for daily and monthly specials, as well as happy hour from 4-8 pm. (www.squire-spud.com) \$

Staccato's Soup, Stew and Chili Bar (9082-51 Ave., Southgate Mall, Commerce Place, 466-5062) A Canadian fresh food company, serving the best soups, stews and chilis by Canyon Creek Soup Company. No MSG or preservatives. Non-smoking. \$

The Tea House (52404 Range Rd. 221, Ardrossan, AB, 922-2279, 922-6963.) Country fresh foods for lunch, dinners or breakfast. Antiques, local arts and crafts and unique gifts to browse around. Breakfast and lunch \$; dinner \$-\$\$ Non-smoking.

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The Village Café (11223 Jasper Ave. 488-0955) Serves homemade gourmet dishes prepared by red seal chefs on site. Specializing in prime rib, seafood, pasta and stirfries. Non-smoking. \$\$

CHINESE

Blue Willow (11107-103 Ave., 428-0584) Great food, great service and great non-smoking atmosphere. \$\$

Double Greeting Wonton House (10212-96 St., 424-2486) The rock 'n' rollers choice. Try a spicy long donut with rice roll or a curried chicken platter, washed down with a fine sago concoction. Smoking. \$

Genghis Grill (10080 Jasper Ave., 424-6197) "A Mongolian food experience." Soon opening dinner café. \$

Man's Café (12520-118 Ave., 452-3672) A super stop for a variety of tasty treats. Make sure to try the Oriental stirfry. Smoking. \$\$

Marco Polo (#206, 9700-105 Ave., 428-3388) The classiest Chinese restaurant in Edmonton. Smoking. \$\$

Noodle Noodle (10008-106 Ave., 422-6862) The best dim sum in Edmonton. Non-smoking. \$\$

Shangri-La Restaurant (14927-111 Ave., 487-6868) Authentic Chinese and Thai cuisine. Rice and noodle dishes, meat entrées, appetizers, desserts. \$\$

Xian Szechuan (10080 - 178 St., 484-8883) Delicious selection of authentic Szechuan dishes. Non-smoking. \$\$

CONTINENTAL

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David's (8407 Argyll Rd., 468-1167) Specializing in Alberta beef dishes on the south of the town. Smoking in the lounge. \$\$

Franklin's Inn Dining Room (2016 Sherwood Dr., Sherwood Park 467-1234) All-day breakfast and a great selection of all your favourites. \$-\$\$

The Grinder (10957-124 St., 453-1709) 20 years old but under new management. Also lounge and games room. Smoking in the lounge. \$-\$\$.

Mayfield Grill (1665-109 Ave., 930-4062) Casual dining in an elegant atmosphere, extensive menu for lunch and dinner, best Sunday brunch. Smoking in the lounge. \$\$

Richie Mill Bar and Grill (10171 Saskatchewan Dr., 431-1717) Century old fieldstone walls create a cozy atmosphere in which to enjoy a variety of dishes or relax during happy hour 4-6 p.m. Smoking. \$-\$\$\$

Sidetrack Café (10333-112 St., 421-1326) Whether you like succulent steak, decadent eggs Benedict in the morning or late night chicken wings, the Sidetrack Café kitchen will do it for you. Smoking in the lounge. \$-\$\$

Teak Room (16615-109 Ave., 484-0821) Enjoy a fine dining experience with gourmet dishes prepared by our award-winning chefs. Non-smoking. \$\$\$

Turtle Creek Café (8404-109 St., 433-4202) Continental-style bistro with good variety of dishes and pizza, stirfries, pasta and more. Non-smoking. \$\$

EAST INDIAN

Asian Hut Restaurant (4620-99 St., 436-8267) Try the best East India has to offer. \$-\$\$

Jaipur (3005-66 St., 414-1600) A small establishment with great cuisine. \$\$

Jewel of Kashmir (7219-104 St., 438-4646) Discover a place that's out of this world. Designed to capture the excitement and glamour of India.

Khazana (10177-107 St., 702-0330) Authentic Tandoori cuisine in one of Edmonton's most elegant dining rooms. Smoking in the lounge. \$\$

New Asian Village (10143 Saskatchewan Dr., 433-3804) Cooking at its best from the subcontinent with a great panoramic river valley view. Smoking. No minors. \$

Spicey House (9777-102 A Ave., Canada Place (Food Court), 425-0193) Veg and non-veg curries with choice herbs, the secret to the intoxicating flavour of Indian cuisine. \$

EUROPEAN

Continental Treat (10560-82 Ave., 433-7432) Enjoy excellent European cuisine in an elegant yet comfortable atmosphere. Non-smoking. \$\$

Madison's Grill (Union Bank Inn, 10053 Jasper Ave., 423-3600) Unique historical building; upscale regional cuisine with a European influence. Non-smoking. \$\$\$

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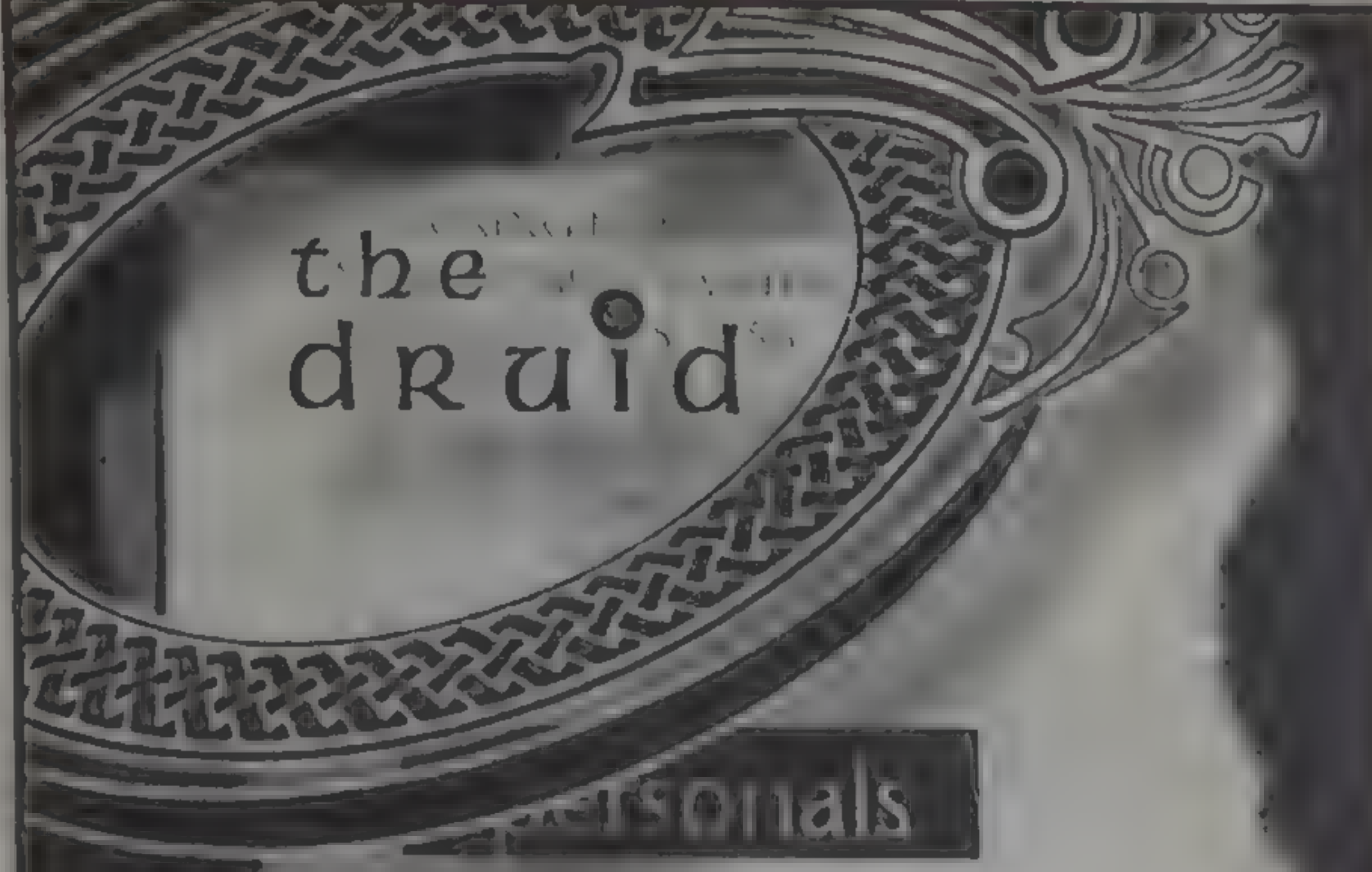
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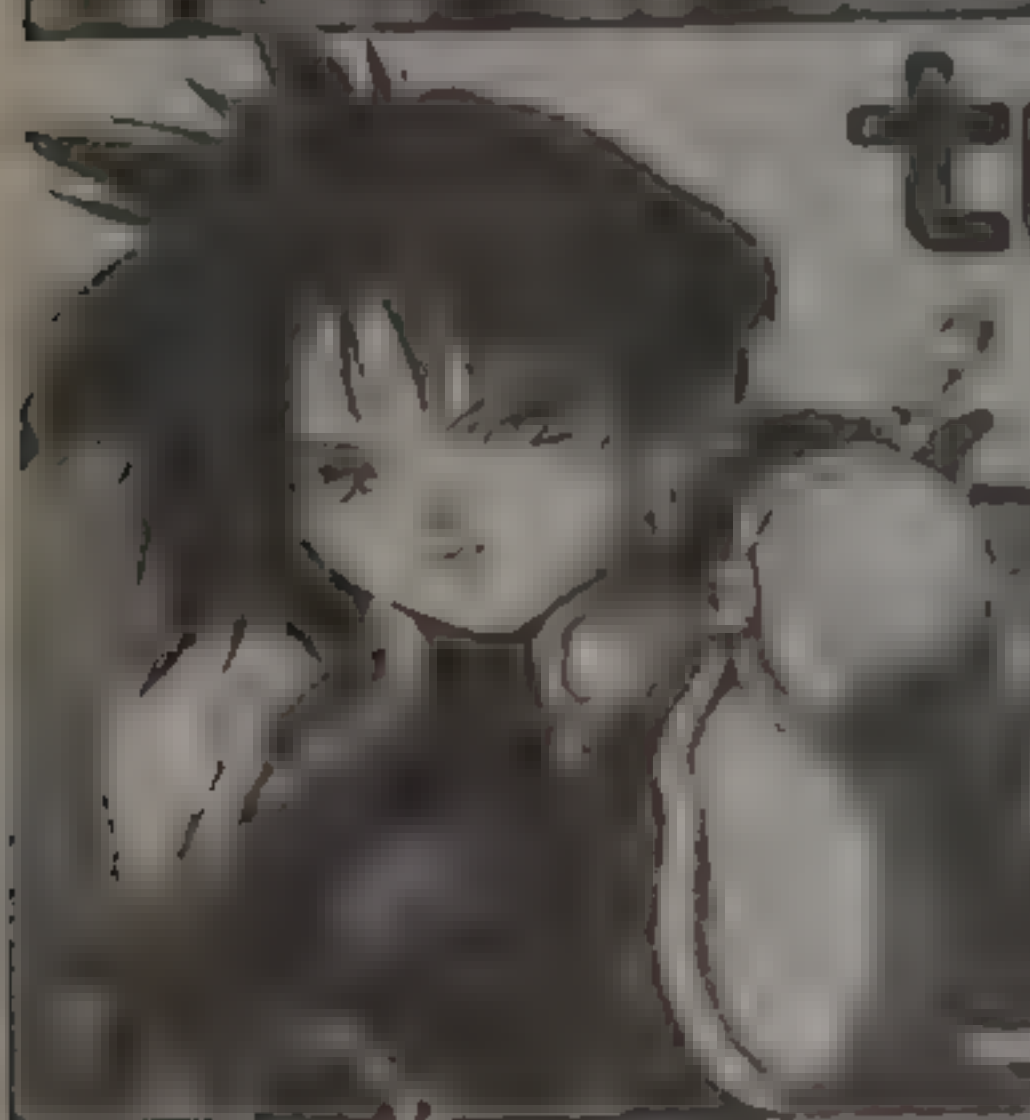
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Getting fat at RATT

U of A students continue to satisfy their gnawing hunger at lofty pub

By NEIL PARMAR

While first-year university students wander the U of A campus this week, busily discovering the wonders of new-found freedom, returning students are lining up for a welcome-back drink from the on-campus taphouse RATT (Room at the Top).

Beautifully located on the top floor of the Students' Union Building, RATT offers a spectacular 270-degree view of the city. Everything from the city's downtown skyline to Whyte Ave and even the classroom you should be in are clearly visible through three glass walls surrounding the cozy restaurant/bar.

The RATT confines are small and cozy enough for you to comfortably chat it up with a friend over potato wedges (a respectful full-pound order for \$3.25) or wash away the guilt of an unfinished assignment with an ice-cold beer (only \$2.75 for a 12-ounce Warthog or Grasshopper). During my most recent visit, I mulled over what to order over a trademark glass of Joe's Stiff, a sweet yet refreshing root beer and vodka cooler at \$3.25. The menu offered the usual bar-friendly but student-priced choices, each under five bucks—chicken club sandwiches, veggie wraps and BLTs—but it was the hummus platter that initially caught my attention. ("Hummus" is just such a great word, isn't it? It's like "Pompeii" or "equestrian," only more mouth-

watering.) But the rest of the dish looked far from exhilarating. Pita and veggie sticks? Only professors would eat something as bland as that.

Instead, I was leaning toward the Blinky Burger, a tempting battered filet of fish with fresh lemon, fries and "your choice of tartar or RATT's signature creamy dill sauce." I asked the waitress if she could dress my fish

restaurants

with three eyes, using the dill sauce of course, and she obliged—talk about pleasing the customer! However, being the most indecisive person in the entire city, I panicked as I suddenly remembered how much I detest the taste of scaly, tiny-boned swimmers in my mouth (even though I know they're de-scaled and cooked to look somewhat less ugly before tumbling down my esophagus). That said, I chose the RATT Grill.

Size doesn't matter!

Maybe it's just sandwich envy over my neighbour's beef dip (a cheaper choice and much larger serving at \$3.75) that makes me say this, but my tiny sandwich came to me on midget-sized sourdough bread. Nonetheless, I fell in love with it immediately after taking my first bite. The perfectly grilled chicken layered with ham, cheddar and tomatoes was a tasty combination. Oh, and the way that barbecue sauce oozed from beneath the midget-sized bread? Orgasmic!

As I savoured my meal, bartender Mark McQuitty regaled me with a few RATT tails—er, I mean tales. He's been working at the bar for just over two

years now, acting as DJ every Thursday night and allowing campus athletes a spin on the table every Saturday. (After assisting 151 students in the adopt-an-athlete program, the university even renamed their largest non-corporate athletics scholarship after McQuitty.) He said RATT's greatest treasure is a framed hockey jersey from player Mark Goodkey, an athletics student who died tragically after a puck struck his neck during a 1996 exhibition game. So far it's the only jersey to be retired at the U of A.

RATT's entertainment

The RATT acronym may be self-deprecating, but it masks the true spirit of the on campus hangout—celebrating university athletics. In a true testament to school pride, it showcases numerous awards and memorabilia from the university's sports teams, the women's Panda Bears and the men's Golden Bears. Their respective team colours of green and gold highlight the bar's bright interior, casting a warm and inviting glow over team players as well as diehard fans enjoying a post-game celebration. And with such friendly service and an affordably diverse menu, it's small wonder that RATT is a favourite not only with students but professors seeking an up-close dose of true campus spirit as well. There are few better places to rekindle those old-time school stories or simply hang with your buddies as you munch over nachos, down a beer and enjoy a lordly view of the city below you. ☺

RATT (Room at the Top)
7th Floor, Students' Union Building
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DISH WEEKLY

Continued from previous page

Restaurant Moscow (104, 14315-118 Ave., 455-7677) Try Russian dishes like borscht and meat dumplings in the warm atmosphere and listen to Russian music.

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The Russian Tea Room (10312 Jasper Ave., 426-0000) Romantic, quiet restaurant in the heart of downtown. Best cheesecake in town. European and Ukrainian cuisine. Palm readings daily. Non-smoking and smoking. \$\$-\$\$\$

FRENCH CUISINE

The Blue Pear (10643-123 St., 482-7178) Open Weds-Sat. The Blue Pear serves a French style five course prix fixe menu that changes every two weeks. The current menu can be viewed at www.thebluepear.com. Reservations are highly recommended. \$\$\$

La Boheme (6427-112 Ave., 474-5693) A rare establishment where the alchemy of the surroundings, food, drink and service combine to create something approaching the art of living well. \$\$\$

Café Amandine (8523-91 St., 465-1919) Fine French cuisine. Entertainment on Friday and Saturday. Non-smoking. \$

The Crêperie (10220-103 St., 420-6656) Award-winning Edmonton institution without haute price. Non-smoking. \$

Three Musketeers (10416-82 Ave., 437-4239) Come and try our traditional French cuisine at an affordable price in a unique setting. Patio now open. Non-smoking. \$\$

Normand's (11639A Jasper Ave., 482-2600) Whether you're craving a wild mushroom soup or have an appetite for wild game, we can fill your needs. It's a country-French fare with an Alberta accent. Smoking in the lounge. \$\$

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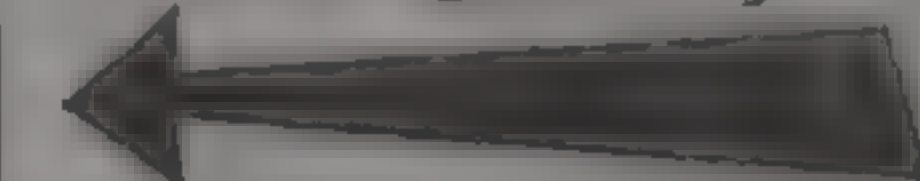
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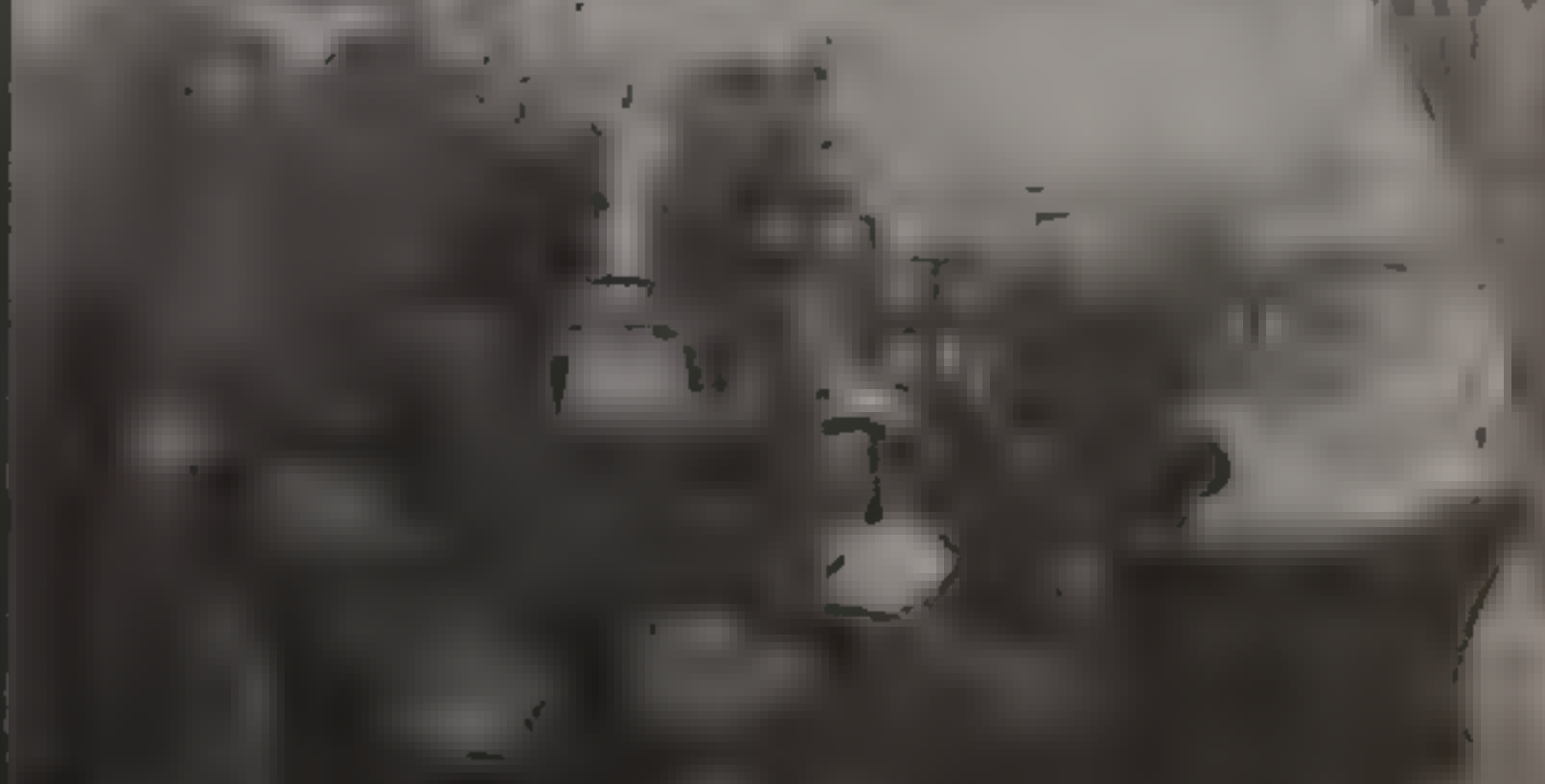
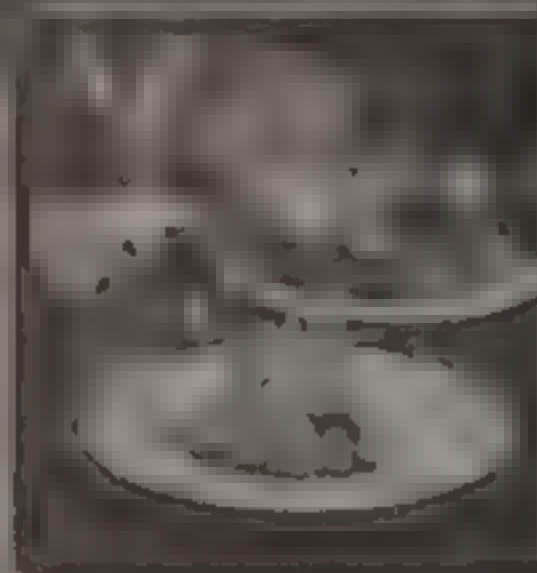
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VUEWEEKLY's HOTEL GUIDE

DISH WEEKLY

Continued from previous page

Rice Howard Way, 425-2073) Delicious spanakopita with fine Greek wines. Beautiful Greek atmosphere. Smoking. \$\$

Koutouki Taverna (10704-124 St., next to Roxy Theatre, 452-5383) The most authentic Greek food in Edmonton, prepared by the original Yianni himself. Smoking. \$\$

Symposium on Whyte (10439-82 Ave., 2nd Floor, 433-7912) Innovative Greek cuisine in a beautiful open setting overlooking Whyte Ave. Non-smoking. \$-\$\$

Sytaki Greek Island Restaurant (16313-111 Ave., 484-2473) Visit the Greek islands in Edmonton. Smoking in the lounge. \$\$

Yiannis Taverna Restaurant (10444-82 Ave., 433-6768) Authentic Greek food, belly dancing, and the friendly staff create a fun and boisterous atmosphere. Non-smoking. \$\$

IRISH PUB

Celli's (10338-109 St., 426-5555) A great variety of pub food and drinks. Smoking. \$-\$\$

The Druid (11606 Jasper Ave., 454-9928) The best pub food, drinks and industry night in Edmonton. Features authentic Irish entrées and daily lunch specials. Smoking. \$-\$\$

O'Byrne's Irish Pub (10616-Whyte Ave., 414-6766) We serve a variety of pub food, all hand-made with care and pride. From our homemade fish 'n' chips to our near-famous Irish breakfast. Our menu changes daily, so please come in and indulge in the experience. Smoking. \$-\$\$

Scruffy Murphy's Irish Pub (Whitemud Crossing, 4211-106 St., 485-1717) Traditional Irish fare plus pub favourites. Half-price appetizers during happy hour. Smoking. \$-\$\$

ITALIAN

Allegro Italian Kitchen (10011-109 St., 424-6644) Italy comes to Edmonton, with great atmosphere and even better food. \$

Bruno's Italian Restaurant (9914-89 Ave., 433-8161) Quiet, one of Edmonton's best-kept secrets. Smoking. \$\$

Chianti (10501-82 Ave., 439-8729) Boticelli paintings serve as a nice backdrop in establishment offering the best pasta selections in town. \$\$

Eastside Mario's (2104-99 St., 488-8938) All you can ask for in Italian cuisine. \$\$

Flore Cantina Italiana (8715-109 St., 439-8466) Good, affordable, restaurant off campus. Non-smoking. \$

Il Portico (10012-107 St., 424-0707)

Trendy downtown restaurant with fresh imaginative dishes. Non-smoking. \$\$\$

Italian Kitchen Restaurant (69 Ave., 178 St., Callingwood Mall, 489-5619) Relaxing Italian dining. From pastas such as fettuccine Alfredo to dishes such as steak Diane. Non-smoking. \$\$

Italix Ristorante Italiano (512 St. Albert Trail, St. Albert, 459-8090) Delicious home-made Italian food \$\$

La Spiga (10133-125 St., 482-3100) In the heart of High Street. \$\$\$

The Old Spaghetti Factory (10220-103 St., 422-6088) Heaping plates of spaghetti served with our patented thick, tasty sauce. Non-smoking. \$\$

Pappa's (4702-118 Ave., 471-5749) A fine Italian family restaurant. Non-smoking. \$\$

Piccolino Bistro (9112-142 St., 443-2110) Beautiful, uncomplicated Italian fare in an appealing environment. \$\$

Sicilian Pasta Kitchen (11239 Jasper Ave., 488-3838; 805 Saddleback Rd., 435-3888) Two great locations, one mission. Great Italian cuisine. \$\$

Sorrentino's (10844-95 St., 425-0960) In the heart of Little Italy, serves delicious authentic Italian fare. Non-smoking. \$\$

Sorrentino's Whyte Avenue (10612-82 Ave., Varscona Hotel, 474-9860) Authentic Italian cooking. Tantalizing appetizers, pizzas, calzones, pasta, sandwiches and entrées. Smoking in the lounge. \$\$

That's Aroma (11010-101 St., 425-7335) The garlic specialists, offering fine Italian cuisine. \$\$

Tin Pan Alley Pasta House & Winery (4804 Calgary Trail South, 702-2060) Pasta by day, party by night! Edmonton's hottest new restaurant for delicious and affordable pasta. Smoking in the lounge. \$\$

Tony Roma's (11730 Jasper Ave., 488-1971) Great barbecue chicken and ribs with lots of food on your plate. Non-smoking. \$\$

Zenari's on 1st (10117-101 St., 425-6151) Enjoy eclectic Italian food in an intimate funky atmosphere. Dinner or drinks, featuring live jazz every weekend. Wheelchair accessible. Non-smoking. \$

JAPANESE

Furasato (10012-82 Ave., 439-1335) Cozy restaurant featuring a choice selection of meals from the Land of the Rising Sun. Non-smoking. \$\$

Kyoto (10128-109 St., 420-1750; 8701-109 St., 414-6055) A varied selection of sushi & entrées. Try our tatami rooms. \$\$

Mikado (10350-109 St., 425-8096) The oldest Japanese restaurant in Edmonton for

a good reason. Non-smoking. \$

Nagano Japanese Cuisine (10080-178 St., 487-8900) Authentic Japanese food. Extensive menu choices from sushi to par-fried dumplings and teriyaki beef or chicken. Open for lunch and dinner. \$\$

KOREAN

Korean Bul-Go-Gi (8813-92 St., 466-2330) Authentic Korean style barbecue. Licensed & take-out. \$\$

LATIN

Valparaiso Latin Canadian Club (10816-95 St., 425-5338) Great Latin food! Great Latino music! Open Thursday, Friday and Saturday at 7 p.m., Sunday at 3 p.m.. Free tango lessons on Thursdays. \$

LEBANESE

Parkallen Restaurant (7018-109 St., 488-8080) Multiple-award winning restaurant and menu. Authentic Lebanese cuisine offered in an elegant atmosphere. Large extensive wine list with rare Lebanese and French classics. Reservations recommended. \$-\$\$\$

Sahara Sands (8120-101 St., 433-3337) Try the best of Lebanese and Mediterranean food. \$\$

MALAYSIAN

Tropika (6004 Calgary Trail S., 439-6699) Malaysian cuisine with eclectic style served for lunch & dinner. \$\$

MEDITERRANEAN

Valentino's Restaurant (Bourbon Street West Edmonton Mall, 444-3344) Valentino's offers great food. Steaks, gourmet pizzas and pasta, with a touch of Mediterranean cuisine. Smoking and non-smoking. \$-\$\$

MEXICAN

Julio's Barrio (10450-82 Ave., 431-0774) Hearty dishes in a trendy neighbourhood, perfect for your next fiesta. Non-smoking. \$

MONGOLIAN

The Mongolie Grill (10104-109 St., 420-0037) Fun, creative Mongolian barbecue. You select the meats and vegetables, we'll prepare them. \$\$

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Continued from previous page

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Alain Patisserie (9925-82 Ave., 988-6312) Quality French breads and pastries. Also serving sandwiches, quiches and specialty coffee. Non-smoking. \$

PIZZA

Funky Pickle (10441-82 Ave., 10835-Jasper Ave., 17104-90 Ave., 433-FUNK(3863)) Best Pizza, *Edmonton Journal* Summer Reader Survey, 1996-99; Golden Fork Award, 1999-2000; *Edmonton Journal* four-star rating. \$

Park Lounge & Sports Bar (Franklin's Inn, 2016 Sherwood Dr., Sherwood Park. 467-1234) "More than worth the trip." Sherwood Park's best pizza for over 15 years. Unbelievable daily specials to complement our full menu! \$-\$\$

Parkallen Pizza (8424-109 St., 430-4777) Multiple-award winning. Same owner/operator since 1986. Serving up Edmonton's finest pizza, Lebanese salad and donairs. \$-\$\$

Pharos Pizza (8708-109 St., 433-5205) World-famous pizza since 1970. Made with fresh ingredients and no preservatives. Try our Popeye—it's our speciality. We also offer small dishes for individuals. Non-smoking. \$

PUBS

Billy Budd's Lounge (99 St. & Argyle Road, 436-0439) We offer an extensive food menu, 5 draft lines and a large selection of beer favorites. For entertainment we have 3 pool tables, darts, 7 VLT's and a big screen TV. Smoking and non-smoking. \$\$

Brewsters (11620-104 Ave., 482-4677) Extensive menu selection. 14 different types of beer brewed on site. Brewery tours available. Smoking. \$\$

Elephant & Castle (3 locations: 103 St. & Whyte Ave.; Eaton Centre, 3rd Level; West Edmonton Mall near Entrance #8) Your comfort spot, with a great selection of British favourites—appetizers, burgers, salads and of course the finest British and Canadian beer and single-malt Scotch. Smoking in the lounge. \$

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Martini's Bar & Grill (9910-109 St., 424-7219) Enjoy our 25+ custom martinis, 15+

single-malt Scotch collection, evening steak sandwich specials and selection of craft beers all in an environment conducive to relaxation! Non-smoking restaurant. \$-\$\$

Nathan's Pub & Grill (8930 Jasper Ave., 421-4446) Great food, large servings and value for your money. Smoking. \$

Nichoibys (11066-156 St., 448-2255) Great, eclectic pub fare. Sandwiches, wings, appetizers. \$

Pub Paradise Sports Bar (4225-118 Ave., 471-3526) Edmonton's only Caribbean and continental sports bar. Featuring 11 flavours of wings and the best jerk chicken in the city. Daily specials. Sun, Mon: WWF Wrestling Nite; Wed: karaoke; Fri: Caribbean Night; Sat: Party Nite. \$

Red Fox Pub (7230 Argyll Road, 465-7931) Our comfortable pub offers darts, pool tables coupled with a cozy fireplace in a relaxing setting. Sunday we offer happy hour all day, plus free pool. Non-smoking restaurant, smoking in the pub. \$

The Sherlock Holmes Pubs (10012-101A Ave., 8770-170 St., 10341-82 Ave., 5004-98 Ave.) For a taste of the good old times, come on in and try our British and continental menu. Recently revised with nearly 20 new dishes, we'll have something to tempt your tastebuds! Daily specials also offered. \$-\$\$

The Windsor Bar & Grill (11702-87 Ave., 433-7800) We are open for lunch and dinner and fun all the time. Pizza is our specialty. Prices and fun can't be beat! Smoking. \$

Yabbo's Boneyard/ The Library (11113-87 Ave., 439-4981) Our specialty is Saturday and Sunday brunch. We're open for lunch, dinner and after work, to unwind and have fun. Smoking.\$

SEAFOOD

Lighthouse Café (7331-104 St., 433-0091; 5506 Tudor Glen Mkt, 460-2222) Our chefs prepare the freshest seafood in town. Lunch and dinner seven days a week. Patio, licensed. \$\$

Thomas' Fishermen's Grotto (9624-76 Ave., 433-3905) Fine dining fish and seafood, featuring the seafood lover's feast for two. Brunch, lunch and dinner. Non-smoking. \$\$\$

SPANISH

La Tapa Restaurante & Tapa Bar (10523-99 Ave., 424-8272) The only Tapa bar in Edmonton! Delicious cuisine from Spain in a casual atmosphere. Specializing in paella and sangria, 24 tapas available. Great menu. The only place to go for a taste of Spain. Smoking

in the basement lounge. \$\$

STEAK AND SEAFOOD

Mirabelle's (9929-109 St., 429-3055) One block north of the Legislative Building, this contemporary restaurant specializes in Alberta beef and seafood. Other choices include pasta dishes, lamb, buffalo, veal and fresh fish. The wine list offers a fine selection of wines by the glass or bottle. \$\$\$

Von's Steak and Fish House (10309-81 Ave., 439-0041) Alberta beef at its best and great seafood too. Smoking. \$\$\$

STEAKHOUSE

Hy's (10013-101A Ave., 424-4444) Great steaks in a great atmosphere. Non-smoking. \$\$-\$\$\$

Yeoman's (10030-107 St., 423-1511) The Beefeater's steakhouse. Smoking in the lounge. \$\$-\$\$\$

TAPAS

Savoy (10401-82 Ave., 438-0373) Located in the heart of Old Strathcona this intimate lounge offers a beautifully simple dinner menu created by Brad and Cindy Lazarenko of Mise en Place Catering. It offers succu-

lent dishes including an extensive tapas menu. Smoking. \$\$

THAI

BanThai (15726-100 Ave., 444-9345) Awarded certificate of authenticity by the Royal Thai Government with an atmosphere to match. Non-smoking. \$\$

Bua Thai Restaurant (10049-113 St., 482-2277) Thailand's distinct authentic cuisine of the new stylish restaurant in downtown Edmonton. \$\$\$

The King and I (8208-107 St., 433-2222) The King is back! Amazing selection of dishes-spicy and flavourful. Good enough for the Rolling Stones. Non-smoking. \$\$\$

Krua Wilai Thai Restaurant (Sterling Pl., 9940-106 St., 424-8303) Our cooks from Bangkok offer you the best and most authentic Thai food in Edmonton. Vegetarian menu available. Smoking. \$\$

Thai Orchid Restaurant (4005 Gateway Blvd., 438-3344) Serving authentic Thai cuisine from 5pm-9:30pm. Western breakfast & lunch served from 7:30-2pm. Non-smoking. \$\$

Thai Valley Grill (9403-98 Ave., 413-9556) Thai cuisine done to your liking by Sunita in the heart of Cloverdale. Nibble on Som Tum, savour wonderful Pad Thai

and much more. You judge the quality. Enjoy your River Valley. Evening dining from 4:30 on. Non-smoking. \$\$-\$\$\$

UKRAINIAN

Pyrogy House (12510-118 Ave., 454-7880) Pyrogies and cabbage rolls just like Baba used to make. Non-smoking. \$

VEGETARIAN

Max's Light Cuisine (7809-109 St., 432-6241) Great vegetarian dishes including delicious vegan entrees and desserts. \$

Veggie House (10508-109 St., 423-4426) Vietnamese vegetarian cuisine. Daily lunch specials. Open Wed-Sat, 11-10. Sun-Mon, 11-9. \$\$

VIETNAMESE

Bach Dang (7908-109 St., 448-0288) Vietnamese noodle house. Non-smoking. \$

Oriental Noodle House (10718-101 St., 448-5068) Authentic Vietnamese food in a family-oriented environment. \$

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Lee who must be obeyed

Geddy Lee speaks like an ordinary guy about *Vapor Trails*

By STEVEN SANDOR

"What about the voice of Geddy Lee?/How did it get so high?/I wonder if he speaks like an ordinary guy." — Pavement, "Stereo" (1997)

Throughout their recording career, Rush have inserted *Sesame Street*-inspired in-jokes into the liner notes of many albums. Some examples: 1985's *Power Windows* reads "Brought to you by the

letter 'M,'" 1991's *Roll the Bones* was brought to the listener by the letter "B" and 1993's *Counterparts* was "sponsored" by the letter "æ." True to form, Rush's triumphant comeback *Vapor Trails*—their first release in a half-decade—is "Brought to you

rock

by the number '3,'" a reference to the trio's unity after several years of trials and tribulations.

But the album's sponsor could just as easily have been the letter "I," seeing as that pronoun has made itself felt in Rush's music more strongly than ever. Since they

burst out of the Toronto music scene in the early '70s, Rush had been tagged as the most progressive, cerebral rock trio in Canada—three extremely gifted musicians who could synthesize fantasy, politics, technology and literature into a heady rock mix that made them one of the world's most-loved touring acts and Canada's biggest-selling band to date. But with *Vapor Trails*, drummer Neil Peart has penned lyrics that speak of grief, redemption and spirituality; guitarist Alex Lifeson and bassist/singer Geddy Lee, meanwhile, have discarded the band's traditional fondness for synths and studio tricks in favour of a basic power trio approach. *Vapor*

Trails is basically a guitar, bass and drums record, full of straightforward, emotional messages aimed at the heart more than the head. Rush has moved from the role of heady musical muse to three men who are unafraid to wear their hearts on their sleeves.

"It is a very emotional record, considering the tough times we've been through," says Lee, who, as the band's vocalist, was charged with the duty of bringing Peart's words to life. "But we worked very hard to make sure that while much of the material was autobiographical, we achieved a sense of universality, a certain balance. That way, the listener—and myself—could approach the material with objectivity."

Death in the family

"Tough times" is an understatement. Considering what Peart has been through in the last several years, it's easy to see that this move from thinking-man's band to emotionally-aware power trio wasn't a transformation Rush elected to make—it was a change that *had* to be made. In 1997, Peart's 19-year-old daughter, Serena Taylor, was killed after her Jeep slid off a section of the 401, Canada's most dangerous highway, near Brighton, Ontario. Only months later, his wife, Jacqueline Taylor, was claimed by cancer. Overwrought with grief, Peart took his BMW motorcycle on the road for a 14-month journey across North and Central America in an attempt to find peace and closure. Peart's new book, *Ghost Rider*, details his journey on what he calls "The Healing Road."

During this time, he kept in touch with Lee through postcards and e-mails. Lee, who was unsure whether the band would ever reunite, began work on a solo album, 2000's *My Favourite Headache*. But as he recorded the album, Peart contacted him and said the time was right to try and write music as a group once again. So, right after Lee's solo record came out, the trio huddled in Toronto to begin work on a disc that would hopefully begin a fresh new chapter in the band's life. First came the decision to make a record without synthesizers.

"It was a conscious decision that stemmed from five years before, when I worked on mixing our last live album," says Lee, describing 1998's three-disc set *Different Stages*, which combined newer live performances with some tapes that had been in the vault for 20 years. "I stumbled across some of our material from 1978. I'd forgotten how universal and interesting the music could be in that architecture of sound. When we got to the studio, Alex felt the same way. In fact, he was adamant that we not use synthesizers in any way."

Not only did it give him a chance to be creative with his two best friends, it also brought him closer to the memories he had spent 14 months trying to come to peace with. "It was important to record in Toronto," says Lee. "For me, it meant the chance to go home in the evening, have dinner and read my daughter a bedtime story. When you are in a band, you spend so much time away from home that you value the time at home. So for Alex and me, because we still live in Toronto, it was great for us to be so close to our families. For Neil, he doesn't live in Toronto anymore and he had to come back to a city that held so many memories for him. But he was a real trooper and stuck it out for the year it took to finish the album. For pretty well all of our first 10 albums, we went away to record and spent much of the time in isolation, away from distractions. And at that time in our career, we needed that. But now that we're older, we *need* distractions."

The album has been received warmly—it's as if Rush's hardcore fans have realized how close the band that had been with them since 1974 had come to being no more—and, like a man who cheats death, every sensation afterwards is seen as a bonus, a gift. "Our fans are very adventurous and very accommodating of our musical whims and directions," Lee says with a wry laugh.

That's why he's the alpha-Geddy!

To make a grand return to the arenas of North America, the band has designed a three-hour set which will, naturally, include the classics (can't have a Rush show without the Overture from *2112* or "Tom Sawyer," can you?), new material and more than a few old gems that they haven't played in years. Is it difficult to cull material for a show from a career that stretches for nearly 30 years?

"Of course, it's very difficult," laughs Lee. "That's why we play for over three hours. We started off with over four and a half hours of material, and then we had to whittle it down to three. Of course, we have to pay attention to the desires of our fans, but at the same time sneak in some of the new material. But I have to say that on no other tour has our new material been greeted as warmly as it has on this one."

The show ought to offer Rush fans proof that the rumours of the band's demise were unfounded. In fact, if anything, the band has been re-energized by *Vapor Trails*. "Certainly, we are closer than friends," says Lee. "Especially with all we've been through in the last few years. I think that's brought us closer than ever before. It shows on the spirit of the album and the spirit of performance on this tour. I don't think we've ever sounded better. I don't think we've ever played together better as a band." ☺

EQ: close for comfort

For Peart, who had been away from Toronto for over a year, the recording process was a cathartic one.

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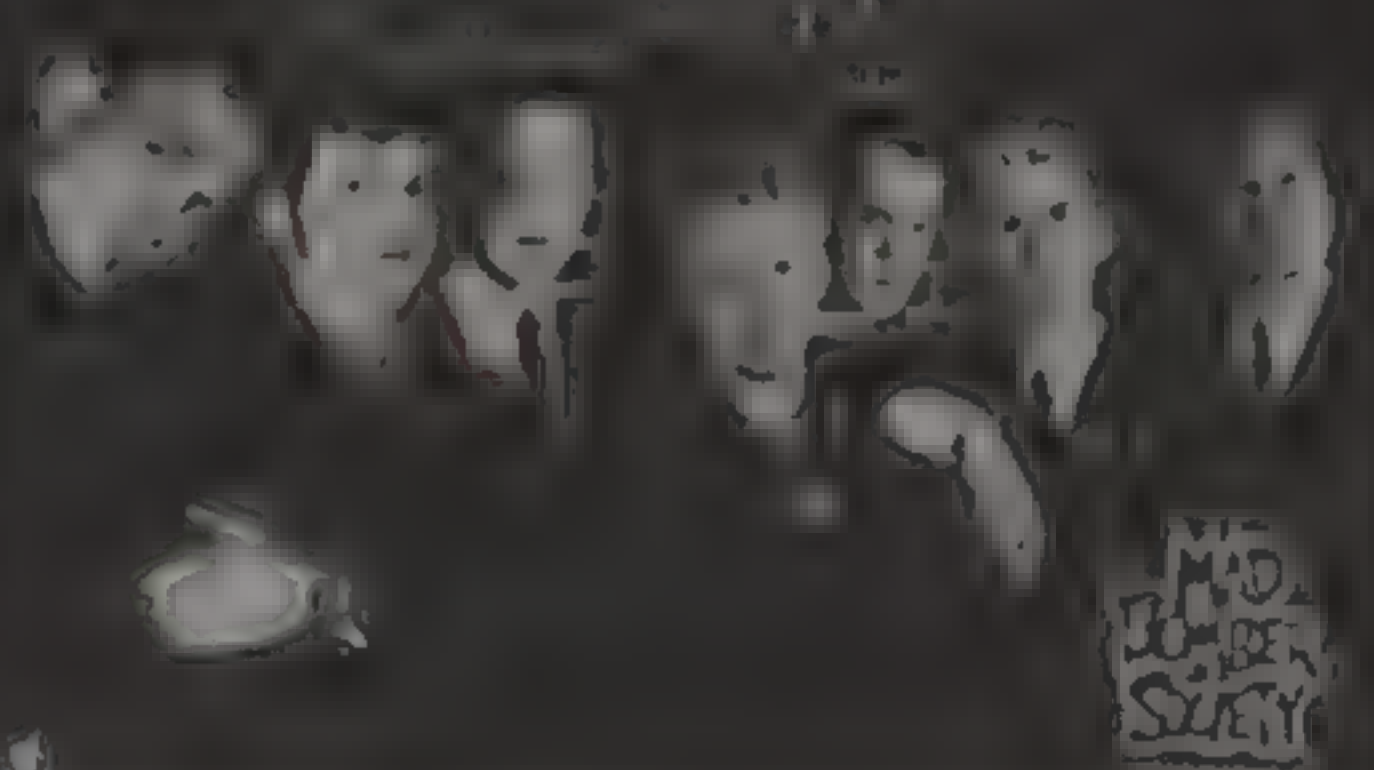
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MUSIC NOTES



all about the local scene

By **PHIL DUPERRON**

Of Tyson men

The Gift: Honouring the Music and Words of Ian Tyson • Arden Theatre • Fri, Sept 6

Ian Tyson captured the hearts and minds of Canadians with the incredibly broad spectrum of music he's produced over the last 37 years. His down-to-earth music has influenced generations of songwriters and shown people there's more to country music than the hollow flash and glitter of Nashville.

Last year saw the impressive debut of *The Gift*, an all-star tribute to Tyson's words, music and pervasive influence. Its success has prompted an encore presentation featuring yet another stellar line-up that includes former Tyson band members, pianist Stewart MacDougall and steel guitarist Jeff Bradshaw. The core band, playing a retrospective of Tyson tunes, is rounded out by drummer Ken Chalmers and bassist Ron Rault, while guest musicians like roots golden boy Corb Lund, Old Reliable's Shylur Jansen, the Maple Creek Bluegrass Band and a bevy of

others will ensure the performances will be as far-reaching as Tyson's repertoire.

One special guest is Cindy Church. She's new to *The Gift* but not Tyson's music. As a kid she enjoyed Ian and Sylvia's folk music and during the '80s she and partner Nathan Tinkham joined Tyson's band, the Chinook Arch Riders, to record three of his contemporary cowboy albums. Although she now lives in Toronto, the 15 years she spent in the foothills of southern Alberta left its mark on her music and soul. "I just can't wait to get into that Alberta air," says Church from the muggy eastern metropolis. "It's very dear to my heart. When I get to go to Alberta, it's like going home for me."

Church was a late starter in the music scene and joining Tyson's band after only playing for a couple years elevated her career to a new plateau. Of course, she was familiar with western music before joining Tyson, but the process of immersing herself in true western and cowboy culture, not to mention the rugged scenery, changed her in many ways. "It affected my life greatly," she says.

In fact, the move to ultra-urban Toronto proved to be more of a challenge than she imagined it would be. "I thought it was going to be a breeze," she says. "But that first year was really tough. It was a huge transition. I'm not sure if I've totally gotten used to it, or if I ever will. But I'm here now."

Ungrateful Thread

By a Thread • With Honeysuckle Serontina and Filmmaker • New City Lkwid Lounge • Fri, Sept 6 For most bands, finding out your songs were featured on a soundtrack

to a major videogame would be a dream come true. But when you're playing the game and you had no idea your songs were being used, the reaction is more like, "What the...?"

At least, that was the response of John Franco, lead singer for By a Thread, when he heard songs from the band's last album, *Last of the Daydreams*, on *Amped*, a snowboard game for the X-Box. While he's happy to get the exposure, he adds that it would have been kind of nice if Revelation Records had informed them about the deal and, oh, I don't know, perhaps pay them for the unlicensed use of their music. "It's totally against our contract," says Franco from his home in Vancouver. "There was absolutely no communication."

The worst thing about the situation is that Franco was happy with the label. It had opened doors for them, giving their guitar-driven, emotional rock free rein and (obviously) gain some notice in the process. But now they just want to find a way out of their contract for the next album. They've already been working and dissecting some new songs for the pre-production phase. Like most musicians, Franco doesn't like to dwell on business, feeling it can take away the spark and magic of the creative process, and make it seem like one more dull, doldrummy job. But when something like this happens, a man has to take action. "It's a bummer," he says. "Our blood and sweat went into that record and it goes into someone else's pockets for free. It's the first time any of our stuff was stolen. It sheds new light on what can happen to your music. For a punk rock label to give away their band's music, it goes against everything they should stand for. It's backwards."

For now, Franco says, By a Thread has more important things to worry about, like finding a producer for their next album and getting ready for their European tour in November. His previous band, Strain, toured there twice and made a lot of friends, and Franco hopes those contacts will pave the way for By a Thread's first trip across the pond. He certainly believes Europeans are generally more excited and interested in underground music than North Americans. "Every show counts," he says. "People really love music there. After the shows people come up and ask you thousands of questions. It's really awesome and refreshing."

First-degree Burnettes

The Burnettes • With Carolyn Mark and Her Roommates and Tanyss Nixl • Rev Cabaret • Fri, Sept 6 Finally, a band from Canada with a truly Canadian flavour: the Burnettes. Even the name sounds like a group of friendly neighbours you'd drink beer with on long weekends. From the band's do-it-yourself philosophy to their handmade designs to Cora "Aronoff" Burnette's strong, friendly, totally Canadian accent spilling through the phone, there's something easygoing and familial about this group.

The Burnettes materialized when Aronoff and Chris "Toufer" Burnette met early in 2000. They started making music together, married and thus begat the Burnette Family, using Aronoff's songs and Toufer's name as their base. The dueling duo headed out to Victoria with whatever equipment and instruments they could find and recorded the

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Theory of a Deadman debut in stores Sept 17th 2002

UNIVERSAL

bare bones of *Album Schmalbum*, their first full-length release.

"I've always sort of played music and written as a bit of a hack," explains Aronoff, "but the guitar was a challenge for me. It basically takes being unemployed to get better at the guitar, I think. So these last couple of years I've improved. It really bugged me not being able to play my own music because you can explain to someone else as much as you want, but it's not going to sound the way you want it to sound. So now, what's in my head is out there."

Once the foundation was laid, a couple new family members were adopted to mix up the sound. Both of them are Canadian-bred musicians: Chris "Smith" Burnette is an original Furnace Maintenance member and Jay "Crewey" Burnette adds some rock touches left over from his punk roots as the drummer for Field Day. The full band's dynamics, with lots of rolls and swells, makes for a much heavier live rock 'n' roll show, says Aronoff, who adds that their stoner-rock sound has been described as Dead Milkmen meets Bongwater. But she quickly adds that after their Edmonton show, the "original" Burnettes are going to send the heavy boys back to Calgary and tour their "front porch thing with two acoustics" across Canada, winding up in her hometown to play the POP Montreal Festival. "The Burnettes," she says, "the true, original Burnettes—which are Toufer and I—it's a stripped-down version, but the song remains the same."

For now, Aronoff is busy putting the finishing touches (literally) on the band's new CDs. "We're very do-it-yourself people," she says. "This album is completely handmade and glued. You make a lot less records, you know it's gonna take me a month to make a hundred, but still at the end of the day it's like, 'Hey, I did that!' I mean, it's art, so why not make the CD cover itself an extension of the art? You just make less, but the people who get it will appreciate it that much more." —JENNY FENIAK

Roll out the Farrells

The Farrell Brothers • With Mad Bomber Society, the Franklins and the Open Wounds • Red's • Sat, Sept 7 (all ages) The Farrell Brothers used to be just that—siblings Shawn and Gordie Farrell. They learned to play guitar from their music teacher when they were just a pair of young, impressionable tykes growing up next to the giant catfish in Selkirk, Manitoba. They cut their teeth as an acoustic duo busking on the summertime streets of Toronto, where they scraped together a living blazing through every song they knew before starting all over again to the sound of change jingling in their hat. Then they added an acoustic bass and drummer, creating the full rockabilly outfit they dreamed of as kids. They put out two independent discs, including *Go to Hell*, an excellent mix of originals and covers, before their bass player called it quits.

At this point, Shawn says they had to make a choice: either one of them had to learn to play the bass or it was back to the Everly Brothers shtick. "We didn't want to go back to the acoustic thing because it would have been a step back," he says. "So [Gordie] picked up the acoustic bass and it's been going really good. It hasn't changed what we do, but it's sort of refined it. In retro-



The Burnettes

spect, with the four-piece, there was too much going on. Going to the three-piece has really tightened up our sound. Losing one instrument actually made it sound fuller, because it gave us that space to work with."

Rockabilly, that unholy hybrid of rock 'n' roll and hillbilly twang, has always been a standard genre in the States, where huge rockabilly rumbles take place every year in Las Vegas and Los Angeles, but in Canada it's only recently come into vogue. "I think rockabilly is growing at a healthy rate now," says Shawn. "In the past it's come and gone really quickly like the flavour of the month. Rockabilly now can be considered like the blues. It's never really in style, but there's a big crowd for it and it's not going anywhere."

And unlike the short swing revival where weekend hipsters dolled themselves up in zoot suits and pimp hats like a musical Halloween, people's interest in rockabilly is much more than a passing fancy. "Rockabilly is a

lifestyle," Shawn says. "People live like that. You're not just putting your hair up in a pompadour for a show on the weekend. You go to work like that and get razed all the time for it."

This summer saw the Farrell Brothers play an outdoor music festival in the land of the midnight sun, Dawson City. The town's dirt streets and wooden boardwalks made it look like the set of a Wild West movie, but Shawn says he had one of the realest experiences of his life there: drinking a sour toe cocktail—that's a glass of whisky with an actual pickled toe floating in it, for the uninitiated. "I was so disgusted, I had to try it," he says. Most people are only brave enough to put their lips to the toe after several untainted glasses of liquid courage, but he gulped his down as the first drink of the evening and carried the strange, salty aftertaste upon his palate for the rest of the night. So... how was it?

Replies Shawn, "It's everything you'd expect from a severed human toe." ☺

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10161/57-112 St., 413-4578. FRI 6: By a Thread, Filmmaker, Honeysuckle Serontina. SAT 7: The Von Zipper, The D.T.s. FRI 13: Greyhound Tragedy (CD release celebration), The Krazy 8's, The Ben Spencer Band. SAT 14: The Spinoffs.

REV 10030-102 St., 423-7820. FRI 6: Tanyss Nixi and the Western Casket Factory, Carolyn Mark and Her Roommates, The Burnettes. SAT 7: Maceo Parker and his All-Star Nine-Piece Band. TUE 10: Double after party Slayer and Rush: Trailer Trash Tuesdays relaunch. No cover. FRI 13 (9pm door): The Lowest of the Low, Greg MacPherson. TIX \$15 adv. @ Blackbyrd, Listen, Freecloud, Rev. SAT 14: Hi-Phonics (CD release party), Brett Miles. TIX \$10 @ door. FRI 20: A Moonlight Jam: Fundraiser concert and dance presented by Global Visions Festival Society. Almost Leather Band, Anna Beaumont, Bill Bourne, Paul Bromley, Delia, Flamenco En Vivo, John Gorham, Mike McDonald, Terry Morrison, Prairie Soul.

BLUES AND ROOTS

THE ATLANTIC TRAP AND GILL 7704-104 St., 432-4611. •Every THU (9pm): Open mic night with Leona.

THE BLACK DOG FREEHOUSE 10023 Whyte Ave., 439-1082. •Every SAT (3-6pm): Hair of the Dog. No cover.

THE BLIND DUCK BAR AND GRILL 10416-118 Ave., 479-7193. •Every TUE (9:30-12pm): Open stage hosted by Loren Burnstick.

BLUES ON WHYTE Commercial Hotel, 10329 Whyte Ave., 439-5058. THU 5-SAT 7: Little Mike and the Tornados.

CAPITOL HILL PUB Blues at the Hill, 14203 Stony Plain Rd., 454-3063. FRI 6-

SAT 7: Alfie Zappacosta.

CLIFF CLAYVIN'S RESTAURANT AND PUB 9710-105 St., 424-1614. •Every MON (8-12pm): Open stage hosted by Randy Smallman, Pascal Lecours, Umberto Madeiras.

DUSTERS 6402-118 Ave., 474-5554. •Every THU: Open stage w/ Juke Joint.

EDMONTON QUEEN RIVERBOAT 424-BOAT (2628), 462-5765. SAT 14 (9pm-1am): Laura Langstaff (Metis folk).

FILTHY McNASTY'S PUBLIC HOUSE 10511-82 Ave., 432-5224. •Every SUN: Open stage hosted by Mike Caton. •Every MON: Metal Mondays hosted by the Bear's Yukon Jack. •Every WED: Boogie Nites. THU 5: Screwtape Lewis. THU 12: The Dilettantes.

FLYBAR 10314-104 St., 421-0992. •Every MON (9pm-12): Open stage.

MEZZA LUNA LATIN CLUB 10238-104 St., 423-LUNA. •Every WED and THU (9-11pm): Latin dance lessons. •Every weekend: Live Latin music.

O'BYRNE'S 10616 Whyte Avenue, 414-6766. •Every SUN (9:30pm): Open stage hosted by Joe Bird. •Every MON: Industry night with music by The Suchy Sisters.

RISING SUN CAFÉ Sober Nightclub, 11311 Kingsway Ave., 479-3775. FRI 5 (9pm-1am): Mr. Lucky (blues, boogie, R&B). \$7 cover.

ROSEBOWL PIZZA AND LOUNGE 10111-117 St., 482-5152. •Every SUN: Sunday night jam with host Mike McDonald.

SCRUFFY MURPHY'S IRISH PUB Whitemud Crossing, 485-1717. •Every MON (9:30pm): Open stage hosted by Chris Wynters. •Every TUE: Industry Night.

SECOND CUP 10303 Jasper Ave., 424-7468. •Every THU (7:30-10:30pm): Acoustic open stage hosted by Ron Taylor.

SIDETRACK CAFÉ 10333-112 St., 421-1326. •Every THU (7-9pm): What Happens Next? (comedy improv show) hosted by Graham Neil of CFRN TV, starring Donovan Workun of Atomic Improv.

•Every SAT (3-7pm): Afternoons at the Sidetrack: Hosted by Tim Lent. Special guests and a jam. All-ages event, kids welcome. No cover. •Every SUN (8pm) Sunday Night Live: Punchline Scramble! The Comedy Game Show. THU 5 (10pm) Tariq (pop-rock). \$4 cover. FRI 6 (10pm) Jerry Jerry and the Sons of Rhythm Orchestra, Swampflowers. \$6 cover. SAT 14 (10pm): Daddy Longlegs (8-piece R&B/funk). \$7 cover. All-ages show 3pm no cover. Bring the kids. SUN 8 (8pm) Sunday Night Live: The Schematics, Punchline Scramble, DJ Dudeman. \$6 cover. MON 9-WED 11 (9:30pm): Cool Blue Method (funky rock). No cover. THU 12-SAT 14 (10pm): Uncas Old Boys (alt country). \$6 cover. SUN 15 (8pm): Sunday Night Live: Matthew's Grin, Punchline Scramble, DJ Dudeman. \$6 cover.

ST THOMAS CAFÉ 44 St Thomas St. 458-8225. •First THU (7:30-11:00pm) ea month: Acoustic open stage hosted by Penny and Jim Malmberg. •Every FRI: Jazz Night.

SUGARBOWL CAFÉ AND BAR 10922-88 Ave., 433-8369. •Every 2nd Sun (2-5pm): PROxyBOY (live chill-out electronic). •Every Sun (8:30pm): Brett Miles presents Rise. Inspirational instrumentals (pass the hat).

TIM'S GRILL 7106-109 St., 413-9606. •Every SAT: Open stage hosted by Dan Meunier.

CLASSICAL

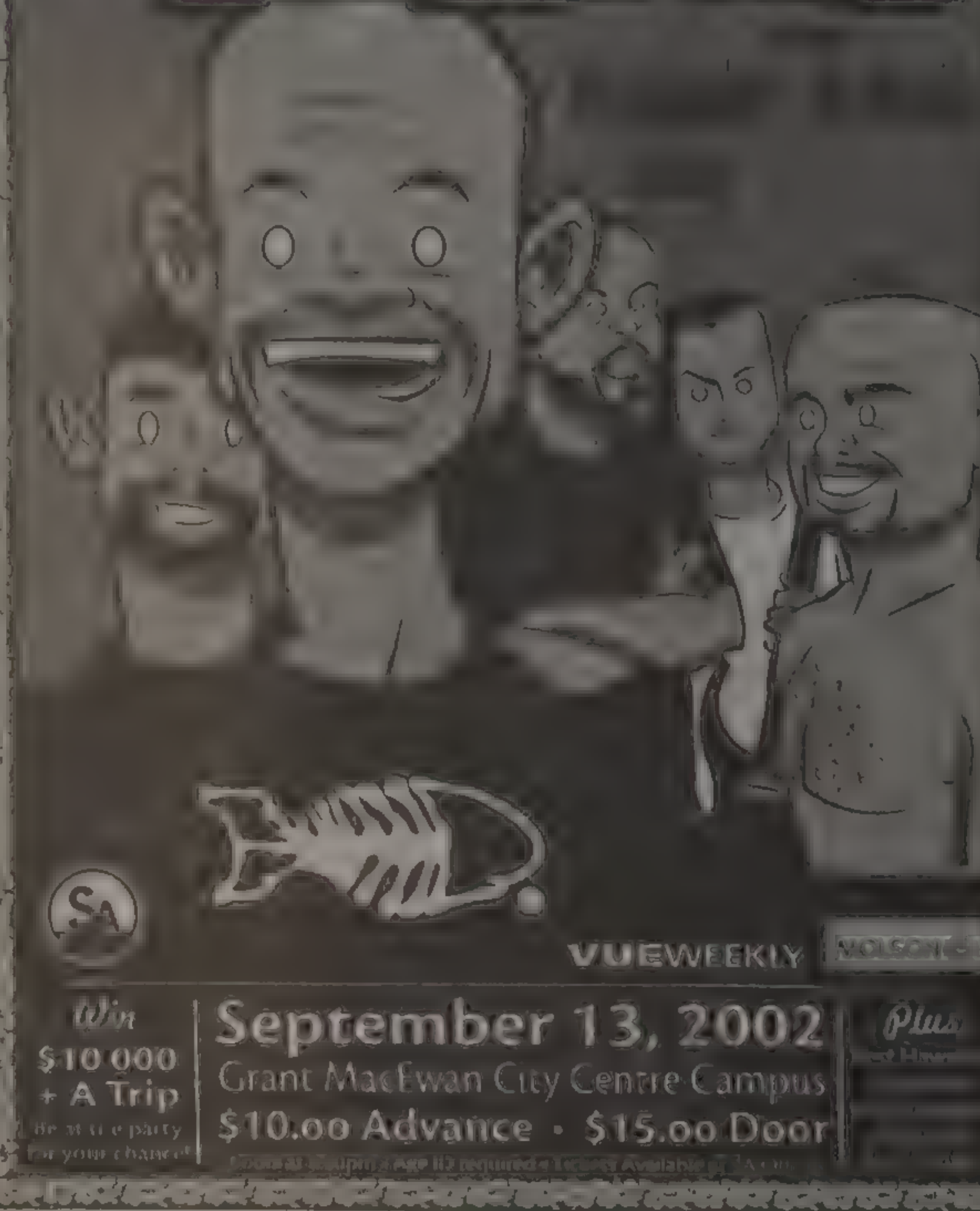
CONVOCATION HALL University of Alberta Campus, 492-0601, 420-1757. FRI 6 (8pm): Music at Convocation Hall: Janet Scott Hoyt (piano), Martin Riseley and Alycia Au (violin), Aaron Au (viola), Tanya Prochazka (cello). (7:15pm): Pre-concert lecture. TIX \$12 adult, \$7 for senior/student @ TIX on the Square, The Gramophone, @ door.

WINSPEAR CENTRE 4 Sir Winston Churchill Sq., 102 Ave., 99 St., 420-1757.

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MUSIC WEEKLY

Continued from previous page

428-1414. SAT 14 (8pm): Davis Concert Organ Inaugural Gala. Featuring music for solo organ, and for organ with choir, brass and orchestra. TIX \$40-\$80. \$180 Special VIP Gala tickets available (incl. two receptions, pre and post, and a \$50 tax receipt). TIX @ TIX on the Square. SUN 15 (3pm): Sundays at 3: Organ Fireworks: Christopher Herrick (England). TIX \$25-\$30 @ Winspear box office, TIX on the Square.

CLUBS

BARRY T'S GRAND CENTRAL STATION 6111-104 St., 438-2582. •Every WED/FRI: Top 40 w/ DJ Damian. •Every SAT: '80s night w/ DJ Damian.

CASINO EDMONTON 9055 Argyll Rd., 463-9467. FRI 6-SAT 7: Spiral (pop/rock). THU 12-SAT 14: Catalyst (Caribbean, reggae).

CASINO YELLOWHEAD 12464-153 St., 463-9467. THU 5-SAT 7: Liverpool (Beatles tribute). FRI 13-SAT 14: Insite (pop, rock).

DEVLIN'S MARTINI BAR 10507-82 Ave., 437-7489. •Every SUN: DJ Diabolic spins the in sounds from way out.

FORTY-FOUR MAGNUM CLUB 8318-144 Ave., 475-8702. •Every SAT: Open Stage Jams. All bands, singers and musicians welcome.

GALLERY LOUNGE Mayfield Inn, 16615-109 Ave. 484-0821. •Every THU-SAT: DJ Steve

GAS PUMP 10166-114 St., 488-4841. •Every TUE/WED: Karaoke. •Every THU-SAT: DJ.

CREATIVES NIGHTCLUB

Neighbourhood Inn, 13103 Fort Rd., 472-9898. •Every WED-SAT: DJ Travis.

THE JOINT NIGHTLIFE WEM, 486-3013, 451-8000. •Every SAT: Power 92 live on location.

CONCERTS

ARDEN THEATRE 5 St. Anne St., St. Albert, 459-1542. •FRI, Sept. 6: The entire cast of *The Gift*, including Stewart MacDougall, The McDades, Corb Lund, and Maple Creek with guest Cindy Church. TIX @ Arden box office, TicketMaster. •FRI, Sept. 20 (7:30pm): Tom Russell. TIX \$22.50, youth/senior \$20. •FRI, Sept. 27 (7:30pm): Willie and Lobo. TIX \$23.50.

THE ALBERTA ROOTS MUSIC SOCIETY Bonnie Doon Community Hall, 9240-93 St., 420-1757. •FRI, Sept. 6: Andrea House, Mike McDonald, Kat Danser, Jo Whitley, Ellipsis, Ranger Creek Wranglers. Fundraiser for ARMS. TIX \$12 adv. @ TIX on the Square. •FRI, Sept. 20: Bob Jahrig. TIX @ Blackbyrd Myoozik, Clea's



signed the Vancouver group to his 604 Records label, which subsequently led to a deal with Roadrunner Records. Then, as the band was readying their upcoming self-titled debut record (in stores September 17), Kroeger invited singer/guitarist Tyler Connelly to play on a song the Backer was contributing to the *Spider-Man* soundtrack. 'Hero' went on to become one of the biggest hits of the past summer, and now Theory of a Deadman hope some of that success will push them to the top of the charts as well. Check them out when they headline the U of A Week of Welcome party at the Agricore this Saturday. Shocore, Rake and Retrograde are also on the bill.

Bookshop, Myhre's Music, Sound Connection, TIX on the Square.

BEAMS (BOREAL ELECTROACOUSTIC MUSIC SOCIETY) Alberta Craft Council, 10186-106 St., 488-6611, ext. 221. •SAT, Sept. 21 (9pm-12): Basement Bash: BEAMS performance. TIX \$40.

EVA O. HOWARD THEATRE Victoria School of Performing and Visual Arts, 10210-108 Ave., 420-1757. •SAT, Sept. 21: Northern Harmony 2002: The Canadian A Cappella Festival. TIX \$15 adult, \$12 student/senior @ TIX on the Square, The Gramophone.

FESTIVAL PLACE 100 Festival Way, Sherwood Park, 449-3378, 451-8000. •FRI, Sept. 20 (7:30pm): Jesse Winchester (folk). TIX \$22 cabaret; \$19 theatre seating.

FULL MOON FOLK CLUB St. Basils Cultural Centre, 10819-71 Ave., 420-1757. •FRI, Sept. 13 (7pm door): Kieran Kane, Kevin Welch. TIX \$16 @ door, children under 12 half price (@ door only). \$14 adv. tickets @ TIX on the Square,

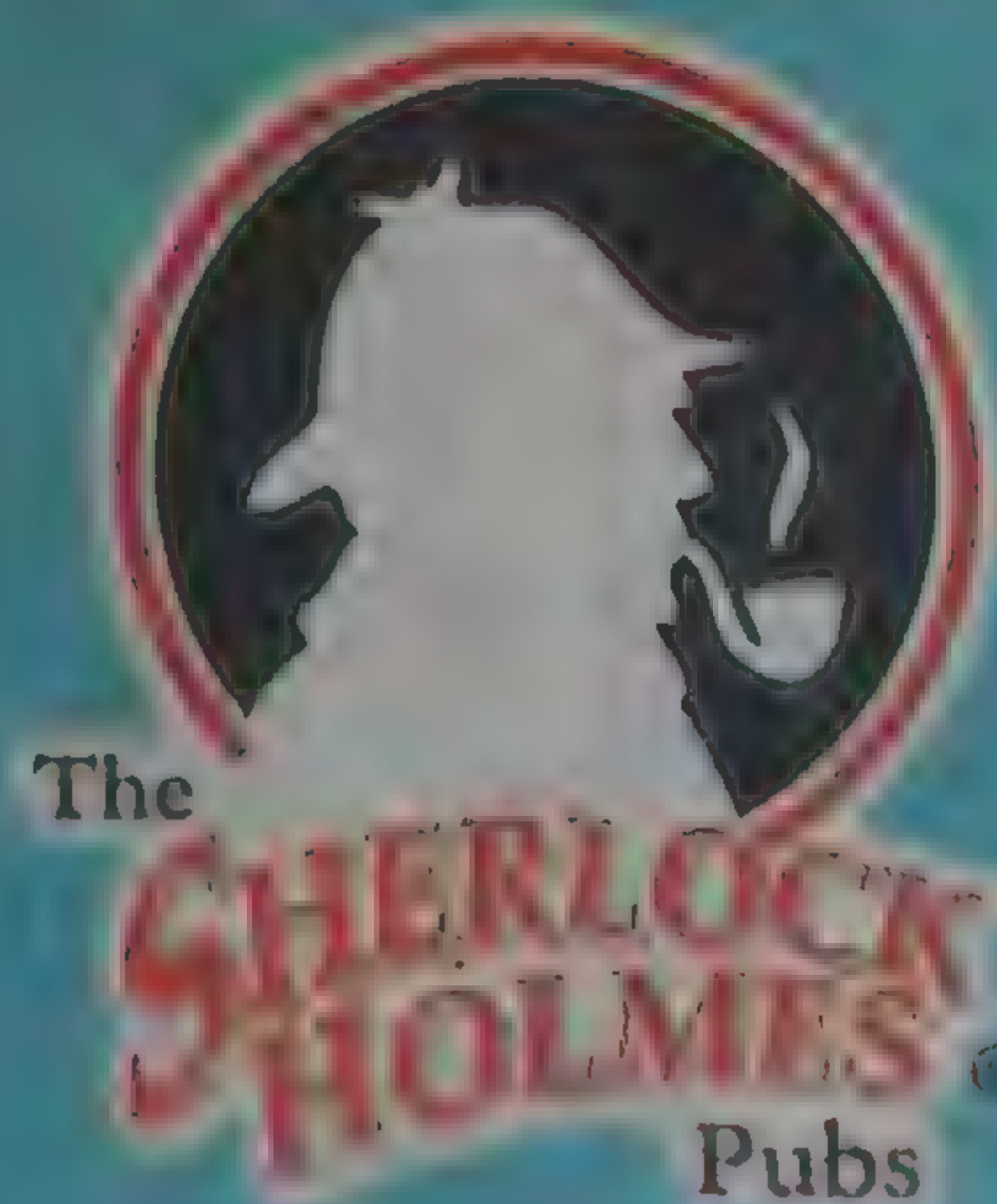
Sound Side Sound

GRANT MACEWAN COLLEGE •FRI, Sept. 13 (8pm door): Hawaiian Welcome Bash-Kumoniwannalaya: Fishbone, Hip-Honics, Mad Bomber Society, Skwert Gun.

JUBILEE AUDITORIUM 11455-87 Ave., 451-8000. •SUN, Sept. 15 (8pm): Engelbert Humperdinck. TIX \$60, \$55, \$50 @ TicketMaster. •WED, Sept. 11 (8pm): Kenny Rogers. TIX starting at \$79 @ TicketMaster. •WED, Sept. 25-FRI, Sept. 27 (6:30pm door; 7:30pm show): The Tragically Hip, Sam Roberts. TIX \$39.50, \$49.50, \$59.50 @ TicketMaster. Sept. 25 and 26 shows sold out. •SUN, Nov. 24 (6:30pm doors; 7:30pm show): John Prine, Todd Snider. TIX \$34.50, \$42.50, \$49.50.

NAIT Soccer Field, 451-8000. •SAT, Sept. 14 (5PM door): OOK FEST: Default, John Ford, Rake, Sonic Bloom, Lost Action

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SEPT 5 - 7 TIM BECHER
SEPT 12 - 14 RICHARD BLAZE

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MUSIC WEEKLY

Continued from previous page

Heroes, Deep Fine Grind. No minors. TIX \$20 adv., \$25 day of.

NORTHERN LIGHTS FOLK CLUB Queen Alexandra Community Hall, 10425 University Ave., 461-8828. •SAT, Sept. 21 (7pm door; 8pm show): Down to the Wood, Smith, Funk and Strauss (formerly Say No More), Anna Sommerville. TIX \$14 adv. @ Myhre's Music or Acoustic Music Shop, \$16 @ door.

PARKLAND INSTITUTE McFall Ranch, Hastings Lake, 45 mins. E of Edmonton off Hwy 14, 492-8558. •SUN, Sept. 15 (1-3pm picnic; 2-5pm music): Picnic in the Parkland! The McDades, Shannon Johnson, Lionel Rault, Ron Rault, Stewart McDougall, Kenny Chalmers, Jel Bradshaw. Fundraiser to support the educational programming and research of the Parkland Institute. TIX \$50 adult, \$10 kids 5-14 (picnic lunch included)

POWER PLANT U of A Campus. •SAT, Sept. 7: Theory of a Deadman, Matthew's Grin.

RED'S WEM, 481-6420, 451-8000. •SAT, Sept. 7: Mad Bomber Society, Farrell Brothers, The Franklins, The Open Wounds. All-ages licenced event. TIX \$7

adv., \$10 @ door. Adv. tix @ Freecloud, Blackbyrd, FS (WEM), Red's. •SAT, Sept. 28 (8pm door; 9pm show): Wide Mouth Mason. TIX @ TicketMaster. •FRI, Sept. 13: The GhettoBlasters.

SHAW CONFERENCE CENTRE 451-8000. •TUE, Sept. 10 (6:30pm door; show 7:30pm): Slayer, Soulfly, In Flames, Down the Sun, H82K2. TIX @ TicketMaster. •THU, Sept. 12 (7pm door; 8pm show): Supertramp. TIX \$45.50, \$49.50, \$59.50.

SKYREACH CENTRE 451-8000. •TUE, Sept. 10 (7:30pm): Rush. TIX \$39 @ Skyreach Centre box office, TicketMaster. •SAT 21 (5pm door): Bill Gaither. TIX \$38.50, \$28.50 @ TicketMaster. •SUN, Oct. 6 (6:30pm door; 7:30pm show): Tool. TIX \$55 @ TicketMaster and Skyreach Centre box office.

STUNTWOOD INDUSTRIES SKATE PARK 358 Corriveau Ave., St. Albert. 458-7750. •SAT, Sept. 7 (7pm door): Darryl's Grocery Bag (last show ever), One Shot Left, Nothing at All, Change Methodical, 10-Second Epic. \$7 @ door. All-ages event

THE UNIVERSITY of ALBERTA U of A Beer Gardens. •THU, Sept. 5 (3:30pm): Coldspot

WINSPEAR CENTRE 4 Sir Winston Churchill Sq., 102 Ave., 99 St., 428-1414. •Oct. 21 (8pm): Sandra Bernhard, Lin Flder. HIV Fundraiser concert. TIX On sale

Sept. 16. •TUE, Nov. 5 (8pm): Global Country's An Evening With Ian Tyson. TIX start at \$25.

COUNTRY

WILD WEST SALOON 12912-50 St., 476-3388. •Every WED (8-9:30pm): Beginner dance lessons. •Every THU (7:30-9:30pm): Intermediate dance lessons. THU 5-SAT 7: Cosmic Cowboys. WED 11-SAT 14: Allan Christie.

JAZZ**FOUR ROOMS RESTAURANT**

Edmonton Centre, 102 Ave. Entrance, 426-4767. THU 5 (9pm): Don Berner Trio. FRI 6-SAT 7 (9pm): iBomba! THU 12 (9pm): Alterations Duo. FRI 13-SAT 14 (9pm): Jeff Hendrick.

FOUR ROOMS RESTAURANT

Mission Ave., St. Albert, 460-6688. FRI 5-SAT 7 (8pm): Jeff Hendrick. FRI 13-SAT 14 (8pm): iBomba!

ZENARI'S ON 1ST 10117-101 St., 425-6151. FRI 6 (8pm-midnight): Dawn Chubai. FRI 13 (8pm-midnight): Julie Mahendran.

PIANO BARS

ROSE AND CROWN PUB Sheraton Grande Edmonton Hotel, 10235-101 St., 441-3036. THU 5-FRI 6: Lyle Hobbs. TUE

10-FRI 13: Lyle Hobbs.

SHERLOCK HOLMES CAPILANO Capilano Mall, 5004-98 Ave., 463-7788. •Every THU and SAT: Celtic night. THU 5-SAT 7: Tim Becker. THU 12-SAT 14: Richard Blaze.

SHERLOCK HOLMES DOWNTOWN Rice Howard Way, 10012-101A Ave., 426-7784. THU 5-SAT 7: Derrick Sigurdson. TUE 10-SAT 14: Chuck Belhuimer.

SHERLOCK HOLMES WEM Bourbon St., W.E.M., 444-1752. THU 5-SAT 7: Sam August. MON 9-SAT 14: Bill Jackson.

SHERLOCK HOLMES ON WHYTE

10341-82 Ave., 433-9676. •Every THU and SAT: Celtic night. FRI 6-SAT 7: Chuck Belhuimer. FRI 13-SAT 14 Boom Boom Kings.

POP AND ROCK

Also see Club Weekly on page 30.

THE HIGHRUN CLUB 4926-98 Ave., 440-2233. FRI 6-SAT 7: Monkey's Uncle. FRI 13-SAT 14: The Schematics.

HONEST MUR'S BAR AND GRILL 8937-82 Ave., 463-6397. •Every THU/FRI: Live bands.

J.J.'S PUB 13160-118 Ave., 451-9180. •Every Wed (10pm): Open stage hosted by juke joint.

KINGSKNIGHT PUB 9221-34 Ave., 4-2599. THU 5: Conner's Road. FRI 6-SAT Firewater. THU 12: King Ring Nancy. FRI 13-SAT 14: Face First.

LONGRIDER'S 11733-78 St., 479-740. •Every TUE: Live traditional country music hosted by Bev Munro. •Every WED-SAT Top 40 country, dance, classic rock. •Every THU: Thursty Thursday w/ DJ Dr. Lou. FRI 6: Secret Sauce. TUE 10-SAT 1 Mark Lorenz (country rock). TUE 10 (6pm): Pre and post Rush concert party. THU 12 (6pm): Pre and post Supertramp concert party.

OTTEWELL PUB 6108-90 Ave., 450-5953, 970-7063. •Every THU: Battle of the Bands.

STRATHEARN PUB 9514-87 St., 465-5478. •Every THU (8pm): Wide open stage hosted by Dustin Zawalski.

URBAN LOUNGE 8111-105 St., 439-3388. •Every TUE: Urban Unplugged. THU 5-SAT 7: Mustard Smile \$3/\$5 cover. THU 11: Noise Therapy. \$5 cover. THU 12 National Bodybuilding fundraiser. FRI SAT 14: Firewater. \$5 cover.

WEISERS LOUNGE 116-957 Fir St., Sherwood Park, 464-3939. •Every THU SAT: DJ.

YESTERDAYS RESTAURANT AND PUB 112, 205 Carnegie Dr., St. Albert, 459-0295. SAT 6-SUN 7: King Ring Nancy

RUSH

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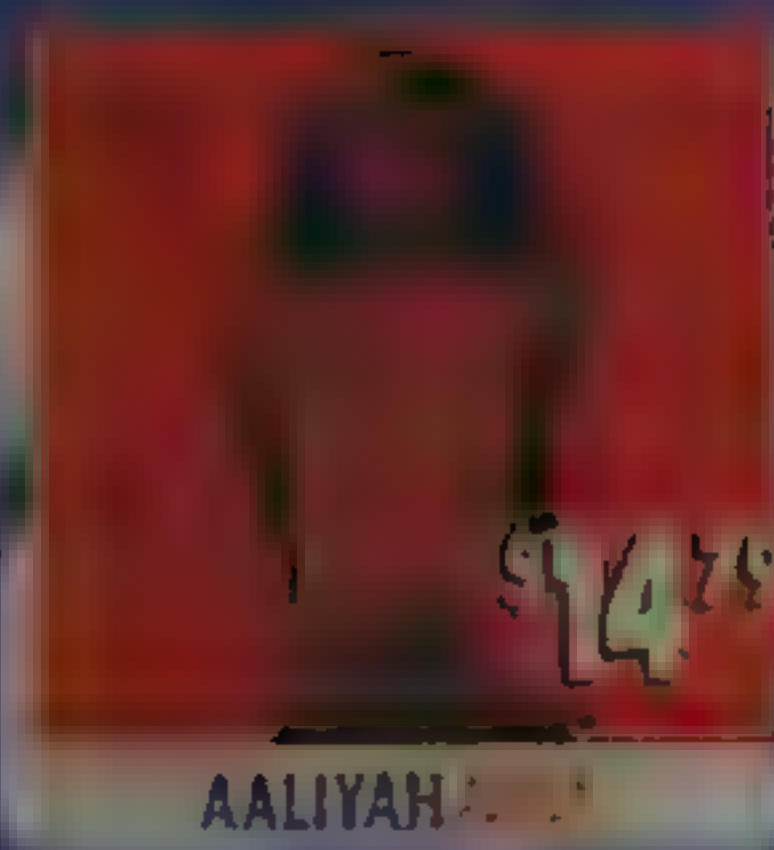
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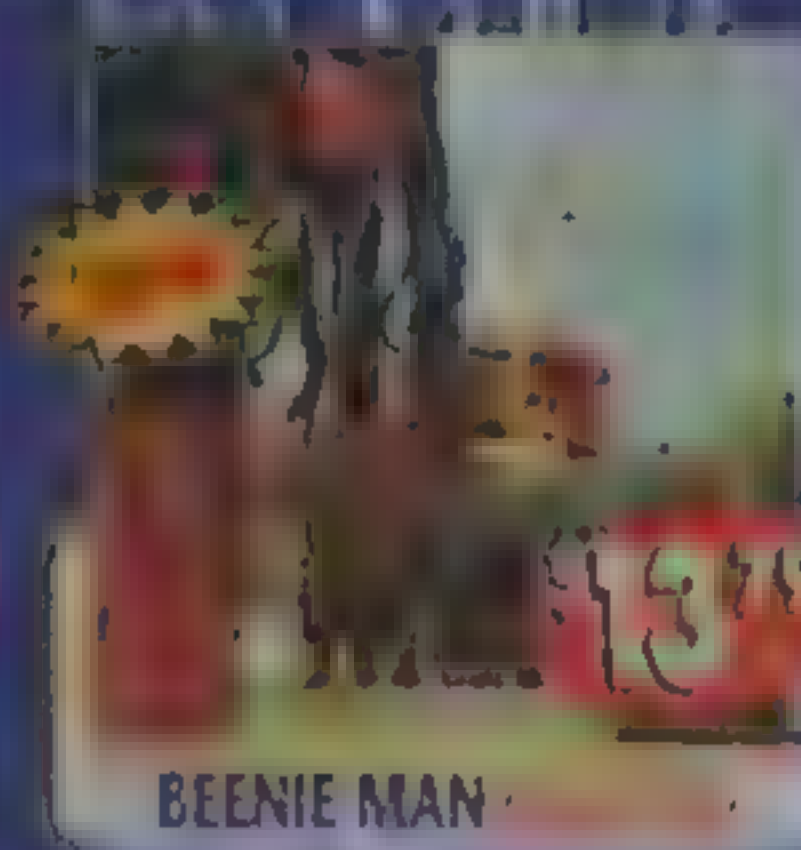
PATRICIA BARBER



BEATLES *Abbey Road*



BEATLES



BEENIE MAN



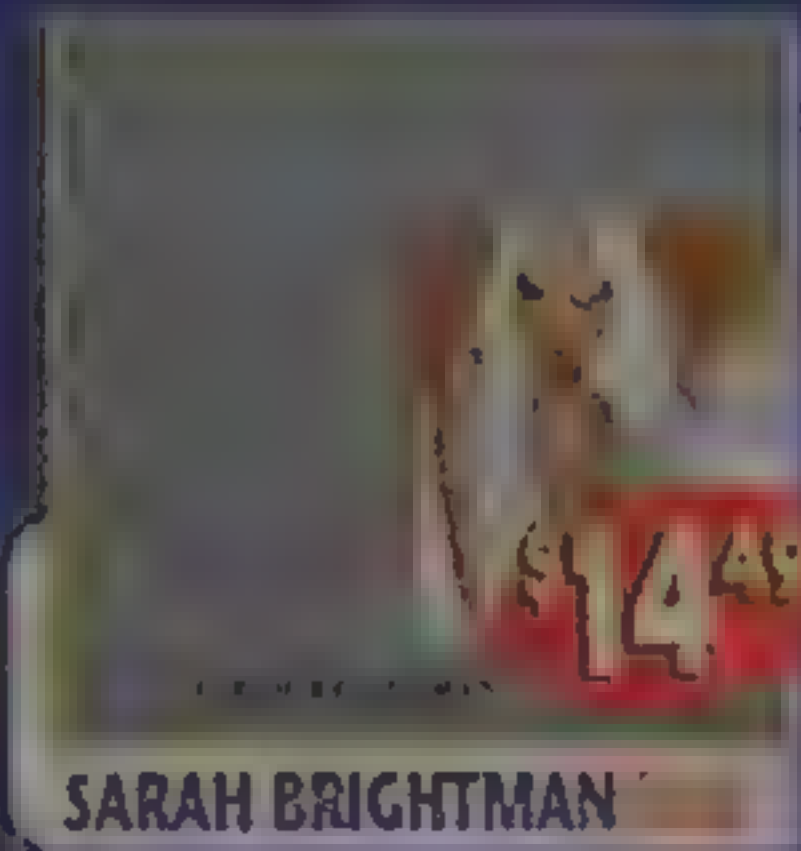
BLACK SABBATH



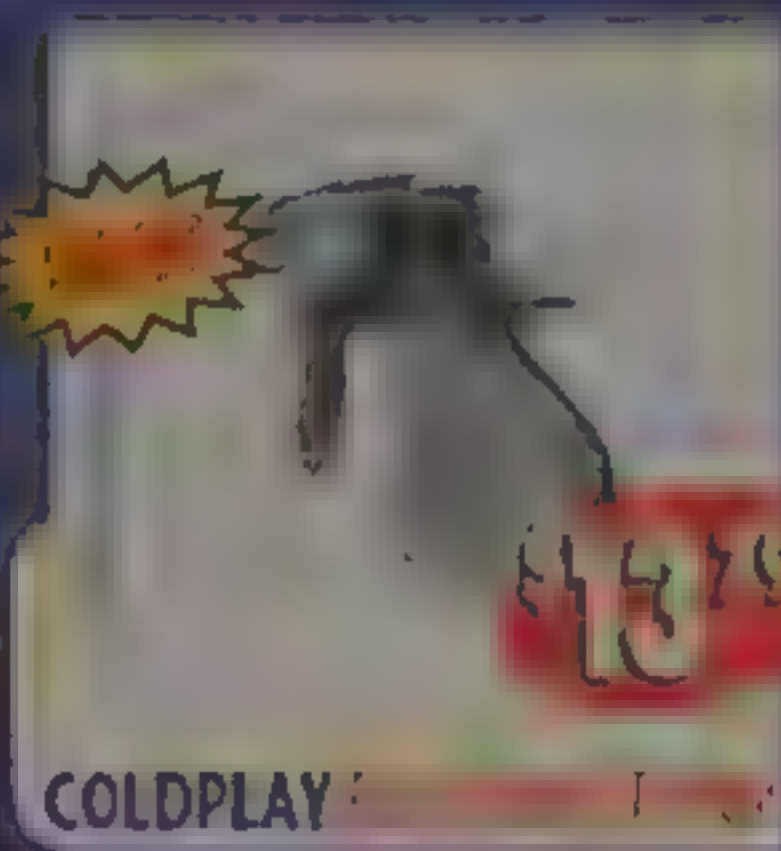
BOOMTANG



DAVID BOWIE



SARAH BRIGHTMAN



COLDPLAY



JESSE COOK



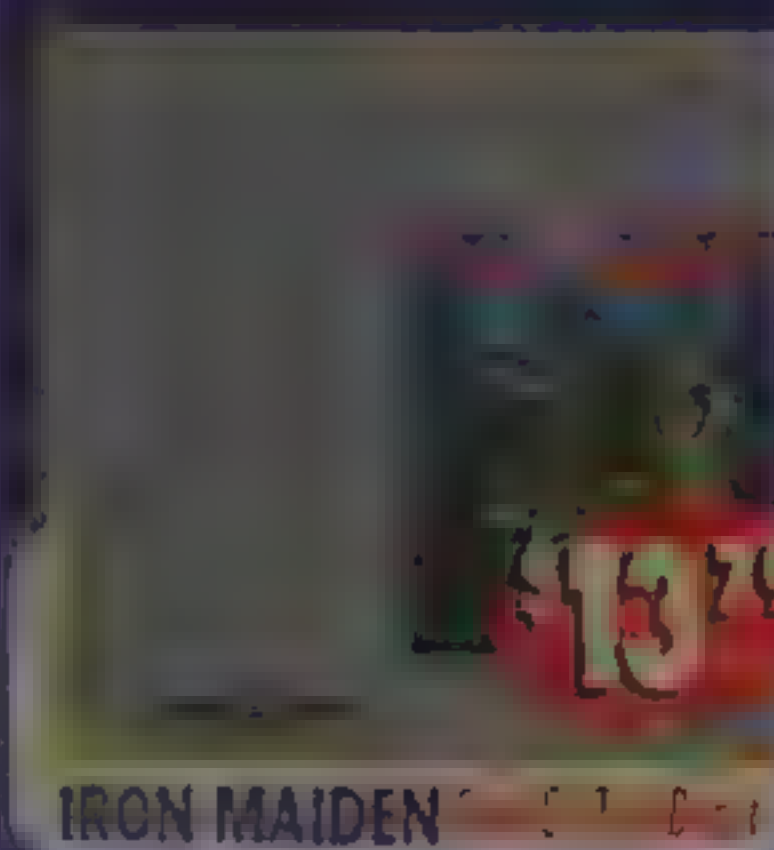
CRYSTAL METHOD



DIRTY VEGAS



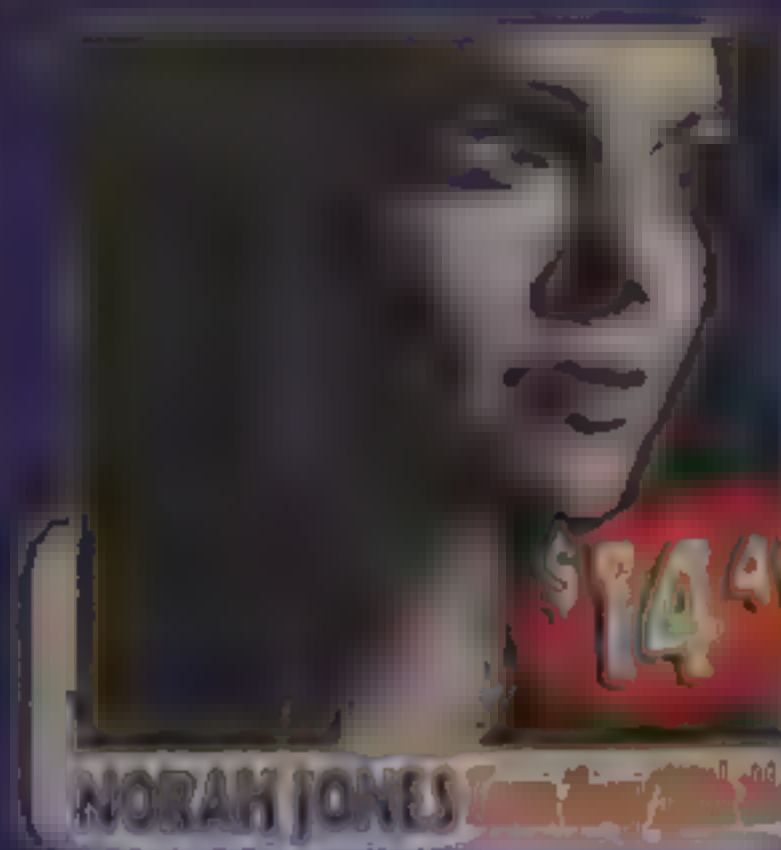
IRISH TENORS



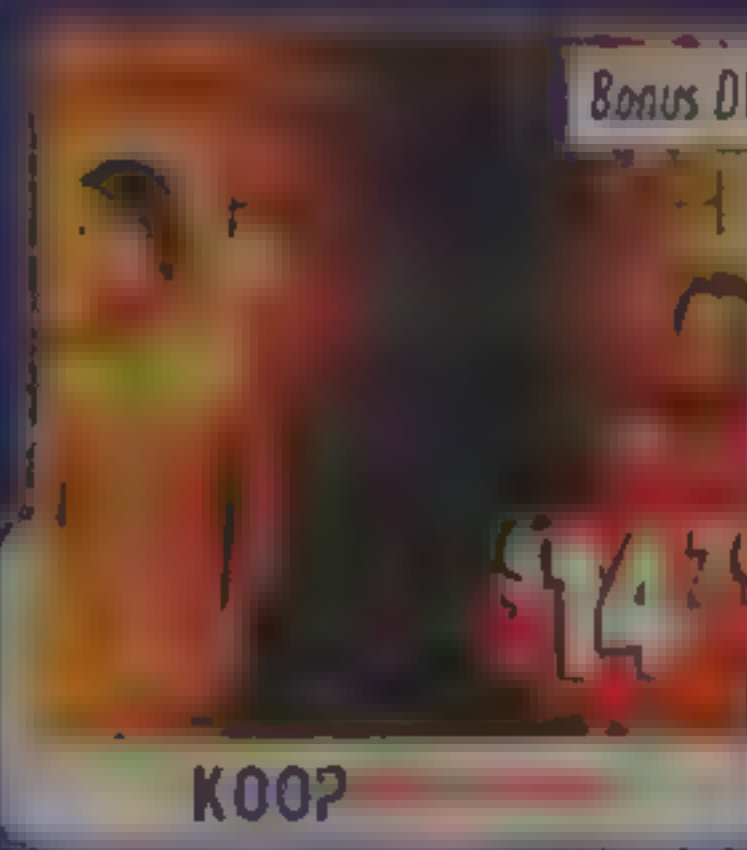
IRON MAIDEN



MOLLY JOHNSON



NORAH JONES



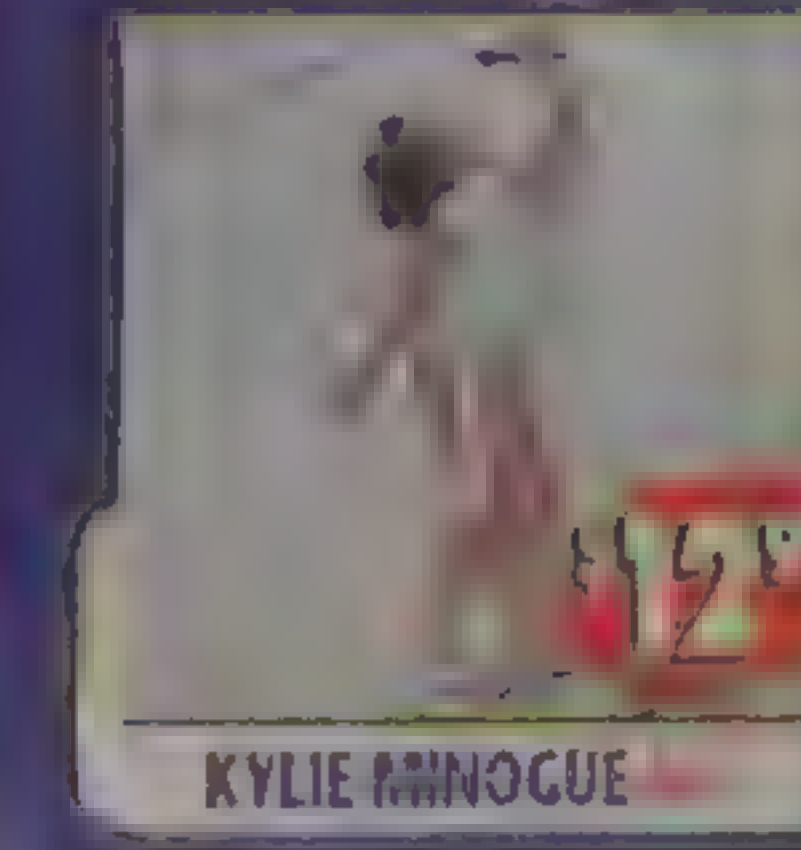
KOOP



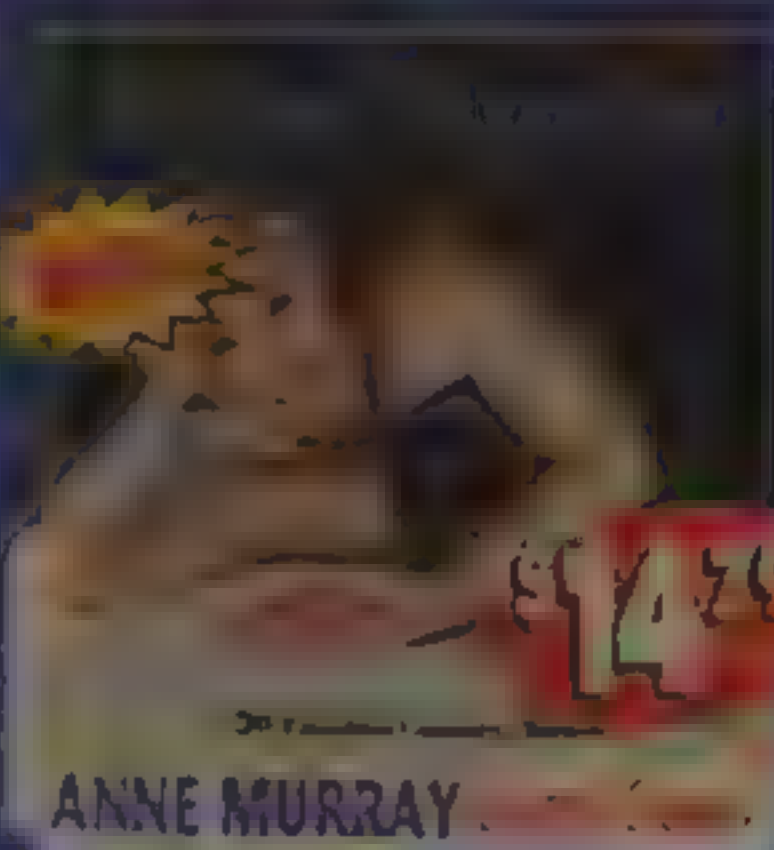
LENNY KRAVITZ



OTTMAR LIEBERT



KYLIE MINOGUE



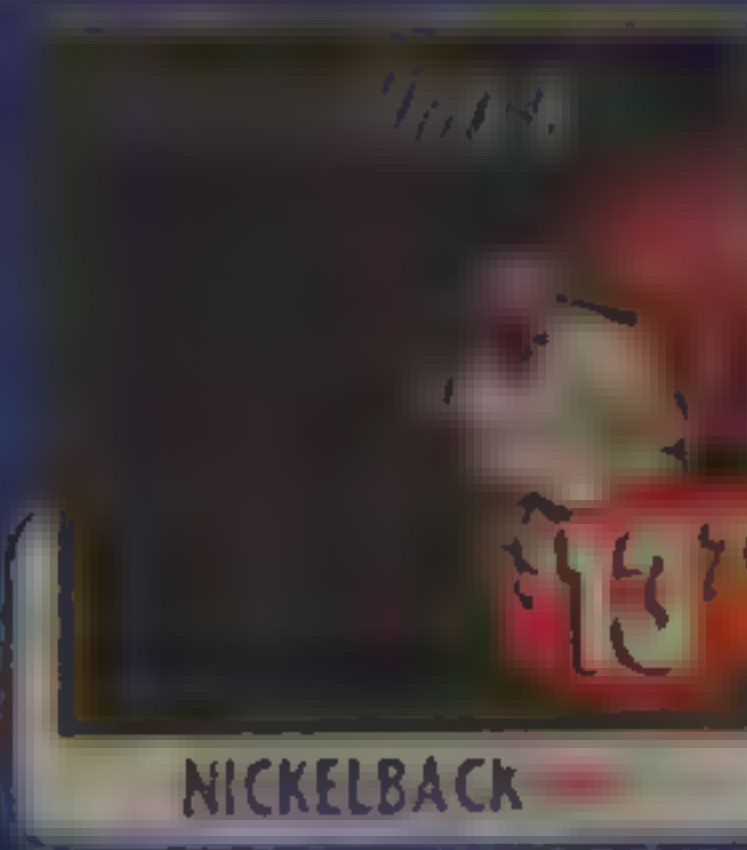
ANNE MURRAY



NICKELBACK



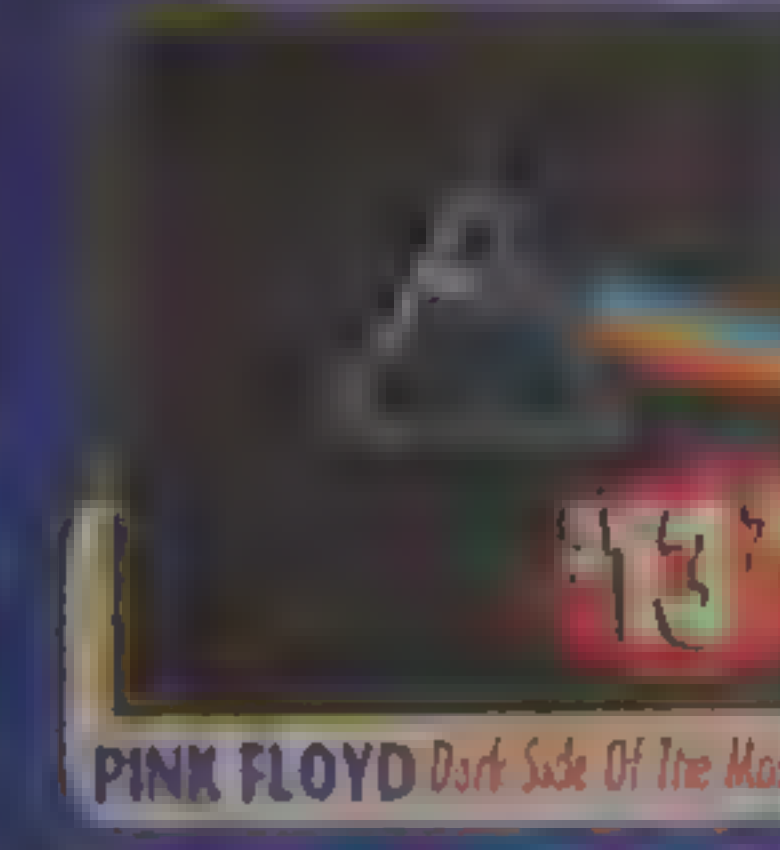
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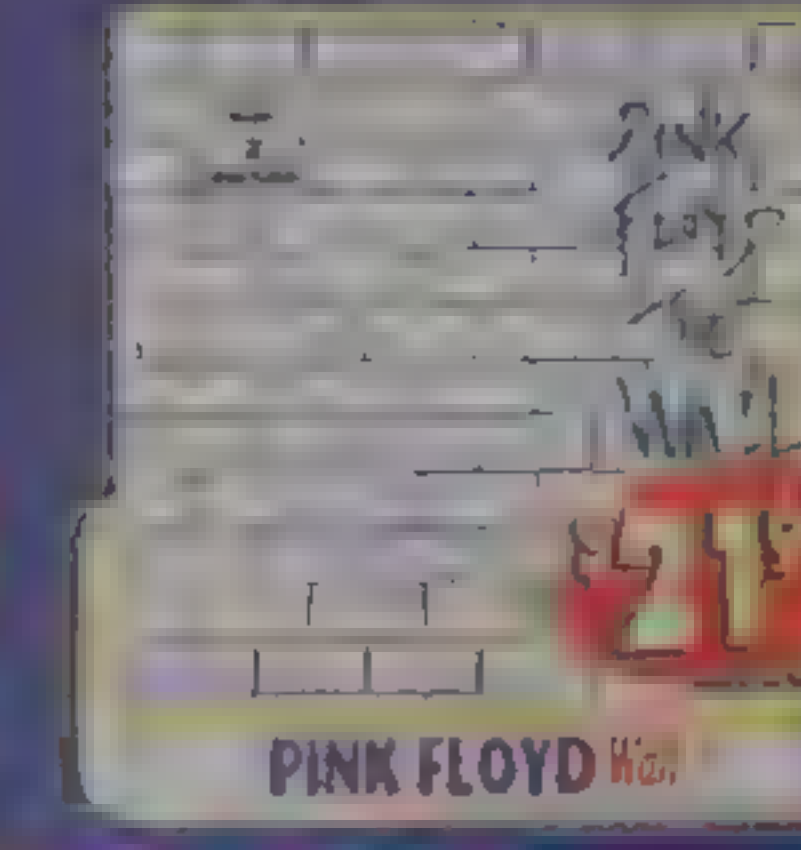
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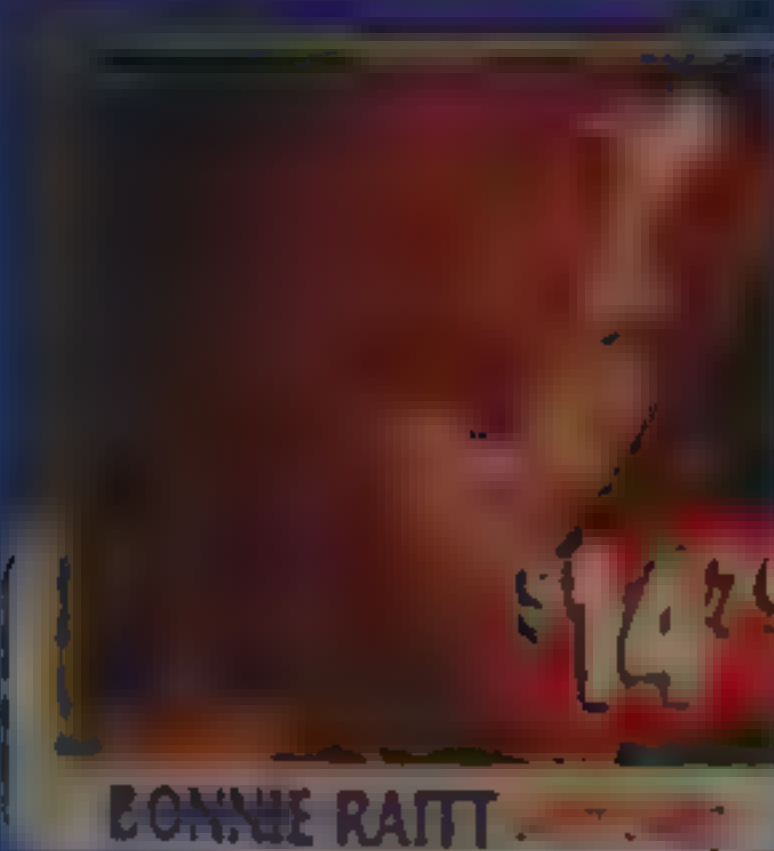
BETH ORTON



PINK FLOYD *Dark Side of the Moon*



PINK FLOYD *Wall*



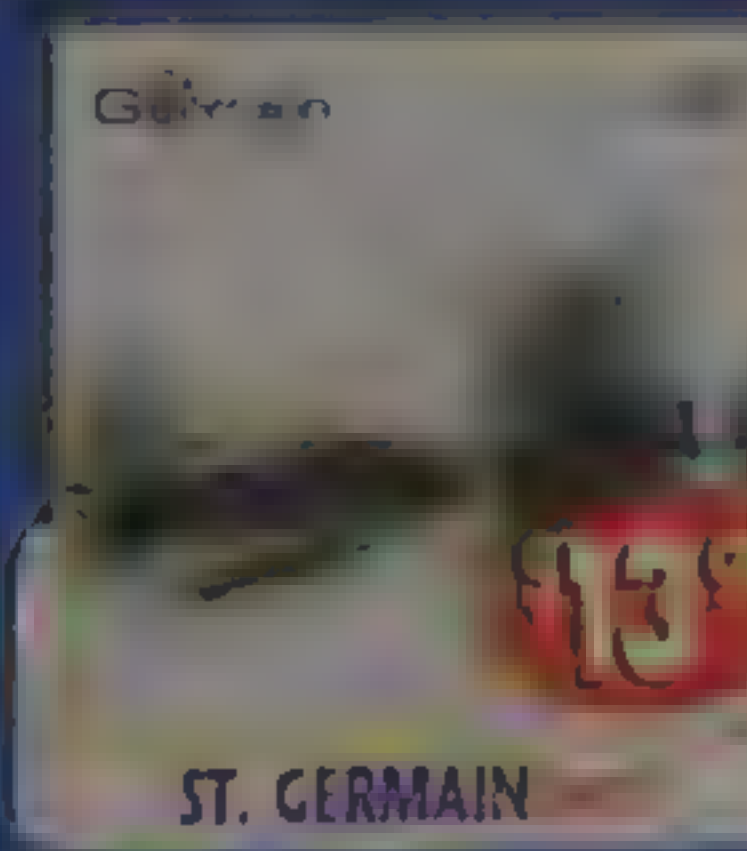
BONNIE RAITT



SLUM VILLAGE



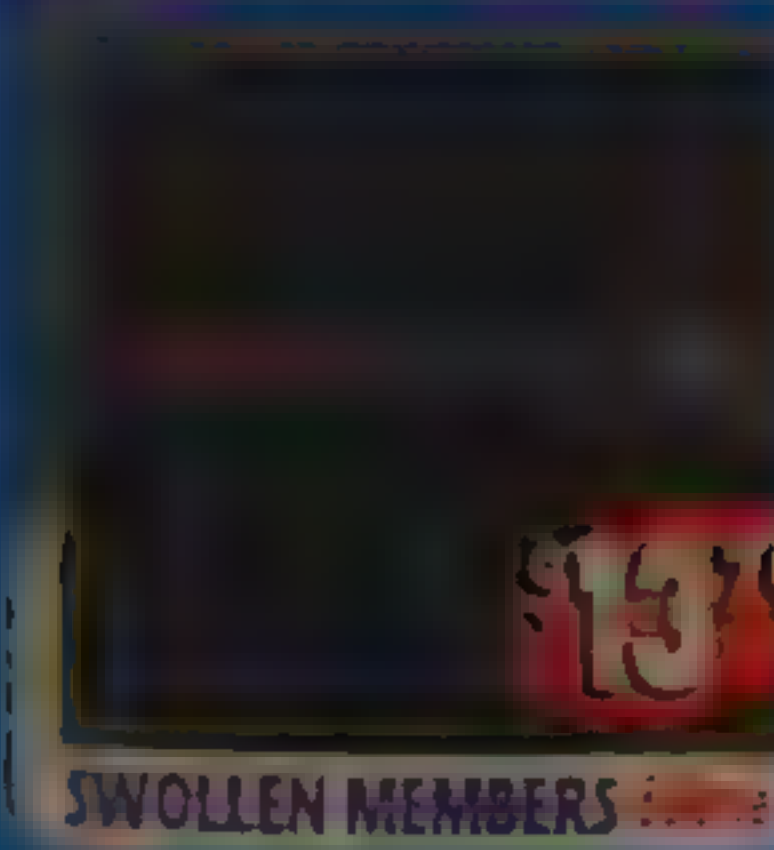
BLUE CRUSH



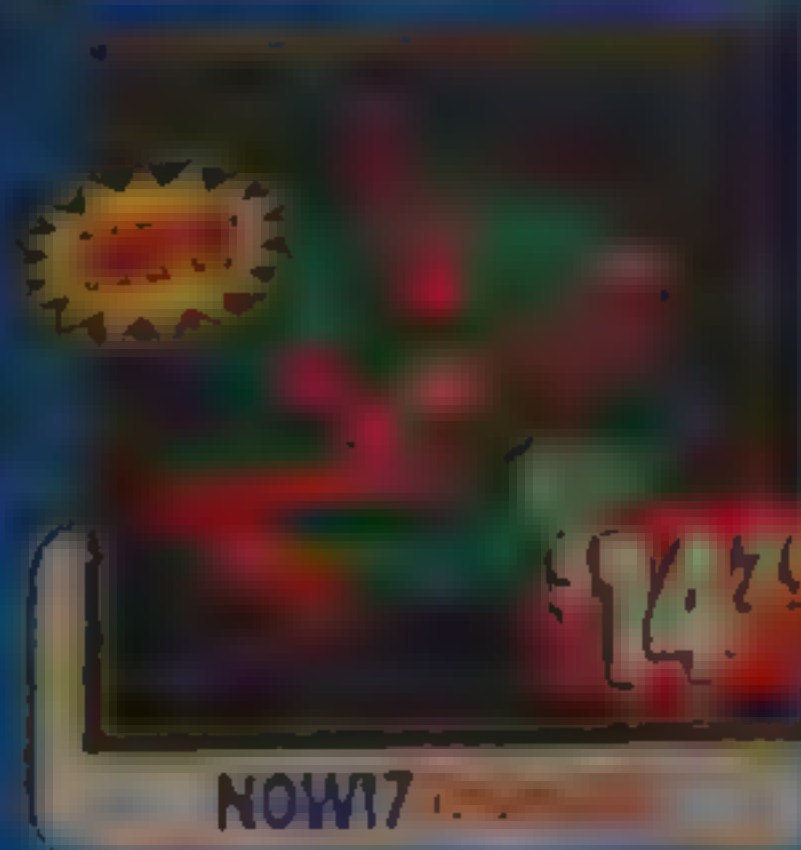
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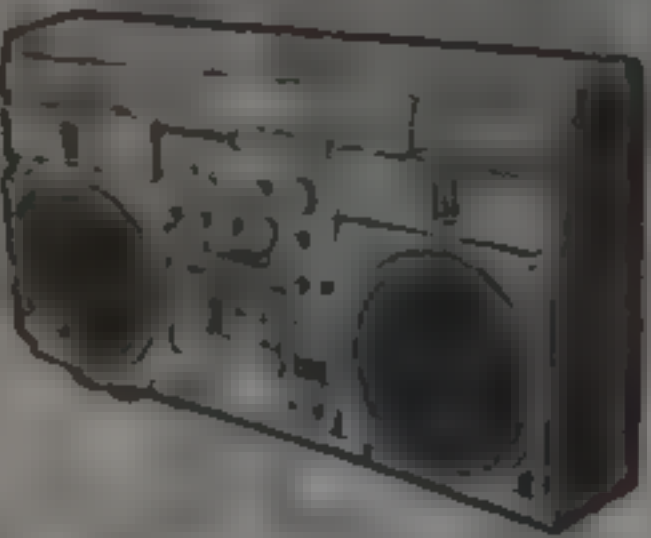
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MC DEADLY
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CATCH THE BEAT
Spilt Milk
HipHop/Breakbeat
Saturdays
4PM - 7PM

FREQUENCY
Eli & Prosper
House/HipHop/DJ Tempo
Saturdays
8PM - 9PM

CARIBBEAN SWING
KC (& Kink)
Reggae/Calypso/Soca
Saturdays
8PM - 10PM

URBAN HAND STATE
Arlo Maverick
HipHop/RnB/Soul/
Dancehall Reggae
Saturdays
12AM - 3AM




By DAVID STONE

A lull in the dance

It's been a year since Bylaw 12616 was passed. You've got to wonder if things are any better since the city put down regulations controlling the way our nightlife goes about its business. And it seems that opinions are split.

On the one side, you could argue that parties and after-hours clubs are safer, but responsible promoters and club owners have long endeavoured to make their events and establishments secure environments. On the flipside, the bylaw has managed to squeeze the less reputable geezers out of the picture by creating an application process more akin to chasing a paper train. License applications, proposals and site plans are now firmly entrenched in the promoters' lexicon as they struggle to prove to civic officials that their event is worthy of staging within the city limits.

But the question remains. How far along are we? Has the culture

improved, or has the bylaw nailed the coffin shut on the scene, with only a few brave souls left, still willing to traverse the wasteland? And is the bylaw a paper tiger, something we can blame for the downturn in the local dance music scene?

Frankly, no, we can't. The mainstream, which has been fascinated with dance culture for the past couple of years, appears to have moved blithely onward to the next trend. As magazines like *Rolling Stone* pronounce that "Rock Is Back!" people have begun ditching their glowsticks for studded belts, their dyed hair for fauxhawks. As a result, dance music is heading back underground to reinvent itself, leaving the big players who have invested a lot of money and time to scramble for a new vision of themselves. The people who have been in the game long enough understand that all things move in a cycle, and dance music has passed its apex for the time being. And this is completely natural.

That's not to say that dance music has rolled over and given up being a vital force in pop culture. In England, huge clubs like Cream and Gatecrasher may have scaled back their super-club status to key monthly events and festivals, but the smaller clubs are thriving. There may not be as many euphoric anthems dominating the charts, but people are still buying singles, turntables and heading into little spots to take in the beats of drum 'n' bass, techno, house and breaks. And here in Edmonton, promoters are still trying to move things ahead, in both the clubs and the big venues.

This fall has seen an explosion of

activity as players new and old rise out of the trenches and get back to the matter of pushing dance culture ahead. It's been a year and the bylaw has been tested, studied and applied enough times for all parties concerned to appreciate and understand how it works. What they've learned—above and beyond the bylaw—is that we can't go back and produce the same kinds of events again. Many of the promoters I know have said recently that they've always tried to make every party better than the last one, which these days means more than adding a few more lights and DJs.

The other night I was having a good talk with one particular promoter who is also a good friend. He expressed his disappointment in the way things seem to be going, but he insisted that this would be the wrong time to give up. He's not interested in producing "raves," but events that would appeal to a wide variety of people—from B-boys to moshers, as he put it. Music is music, he figures, and there's no difference between what a Nickelback concert does to its audience and what a

good dance music party can do. The perfect example is Stage 13, where people gathered in the campsite around a renegade dance stage and gave 'er until the early hours, long after the rock bands played out their final notes on the big stage. These were people who drove for hours to gather under the Alberta sky to rock out, and here they were in the middle of the night, dancing to music far removed from the culture of the guitar solo, still having a great time.

What dance music needs to do is the same thing rock music did. It needs to produce some great albums, singles and artists who can bridge the gap and excite people again. Producers, promoters and DJs need to have a good look at what they're doing and find the confidence to move ahead with new sounds and ideas, and those who have begun to do so are going to be winners down the road. If you ask me, this is an exciting time to get into dance music—because when you think about it, there are no rules anymore. We've never been freer than we are right now. ☐

CLUB WEEKLY

THE ARMOURY—10310-85 Ave, 702-1800 • MON: Go-Girl Night • THU: Lo Ball Night • FRI-SAT: top 40 dance and R&B

BACKROOM VODKA BAR—10324 Whyte Ave • MON: Local Motive, house, techno and progressive w/ DJ Waterboy and guests • THU: house w/ Khadija Jetha, Johnny Five and guest DJs • FRI: The Next Episode, w/ Simon Locke, Ariel & Roel and guests • SAT: Flava, hip-hop w/ weekly guests

BLACK DOG FREEHOUSE—10425 Whyte Ave, 439-1082 • TUE: hip hop w/ Sonny Grimezz, C-Sekshun, and Megaforce • SUN: downtempo beats w/ DJ Tryptomene

BRONZE—10345-105 Street, 423-7884 • FRI: Expressions, progressive house w/ resident DJs Darcy Ryan and Dave Lee, w/ guests

CALIENTE NIGHTCLUB—10815 Jasper Avenue, 425-0850 • FRI: Funktion Friday, w/ DJ Invoiceable, and guests • SUN: Ladies Night, w/ Invoiceable and MC J-Money

CLIMAXX AFTERHOURS—10148-105 St. • (780) 425 2582 • THU: guest DJs • FRI: Thunder Dave, Mr. Anderson, Slav • SAT: Wil Danger, Donovan, Protege

CRISTAL LOUNGE—10336 Jasper Ave, info 426-

7521 • SAT: Urban Saturdays, w/ DJ Al-V, Wayne B and guests

ELEPHANT AND CASTLE ON WHYTE—10314 82 Ave, ph. 439-4545 • TUE: breaks, hip-house w/ DJ Headspin

FLY BAR—10314-104 St., 421-0992 • FRI-SAT: DJ Mikee (house/retro)

HALO—10538-Jasper Ave, 423-HALO • WED: Brit pop and indie rock w/DJs Rich and Shane • THU retro w/DJ Davey James • FRI: hip-hop and R&B w/DJ Ice, Kwake • SAT: house, w/ Junior Brown, Amedeo, Remo and guests

LUSH/THE REV—10030-102 St., 424-2851 • WED: Main-The Classic, retro w/DJ Loki; Velvet—progressive house w/Ariel & Roel • FRI: Future Funk—main room: The House of DV8, house and progressive w/residents David Stone, Derkin and guests—SEPT 6: Future Funk 01: David Stone CD Release Party; Velvet: The Trauma Room, drum 'n' bass w/residents Degree, Phatcat, Skoolee and guests

MAJESTIK—10123-112 St. • MON: house and tech house w/Charlie Mayhem, Anthony Donohue and guests • TUE: DV8 Records DJ Karaoke • THU: house w/residents Tripswitch, Sweetz and guests • FRI: hard house and trance w/Charlie Mayhem, Crunchee and guests • SAT: house w/Kristoff and guests

NEW CITY COMPOUND—10167-112 St., 413-4578 • WED: Suburbs—Atmosphere, old school, soul, house and hip hop, w/ Cool Curt and Slacks • SUN: Chocolate Sundaes, house w/ Remo, Cool Hand Luc and guests

PURE—10551-82 Avenue, 995-PURE • TUES: Pure Opulence, house w/ residents Dr. Yvo and Richard Delamar, w/ guests • WED: Live Cargo, live electronic music w/ DJ Special Agent K and guests • THU: Cold & Jaded, industrial and hardcore w/ The Biomechanic and guests • FRI-SAT: dance w/ DJ Dragon

THE ROOST—10345-104 St. • TUES: Upstairs: Roots, R&B and hip-hop w/ Break Fluid and Alvaro • FRI: Upstairs: house w/ Alvaro, Headspin, Diabolik, Topaz, Yvo and guests

SAVOY—10401 Whyte Ave, 438-0373 • FRI: Indie Rock, w/ DJs Rich and Shane • SAT: Beats, w/ Anel & Roel • SUN: French Pop, w/ Deja DJ

SUBLIME (late night/after hours)—10147-104 St., Bsm. 905-8024 • FRI: Astrotrip, Darcy Ryan, S2 • SAT: house w/ Manny Mulatto and Locks Garant

THERAPY (late night/after hours, 18+)—10028-102 Street (alley entrance), info 903-7666 • FRI: Upstairs—Gundam, Prime & Propa, Tripswitch, LP; Bunker—Saku & Spanky, Alias, Charlie Mayhem • SAT: Jameel (progressive), Sweetz (breaks), Tiff-Slip (funky hard house), Crunchee (hard house)



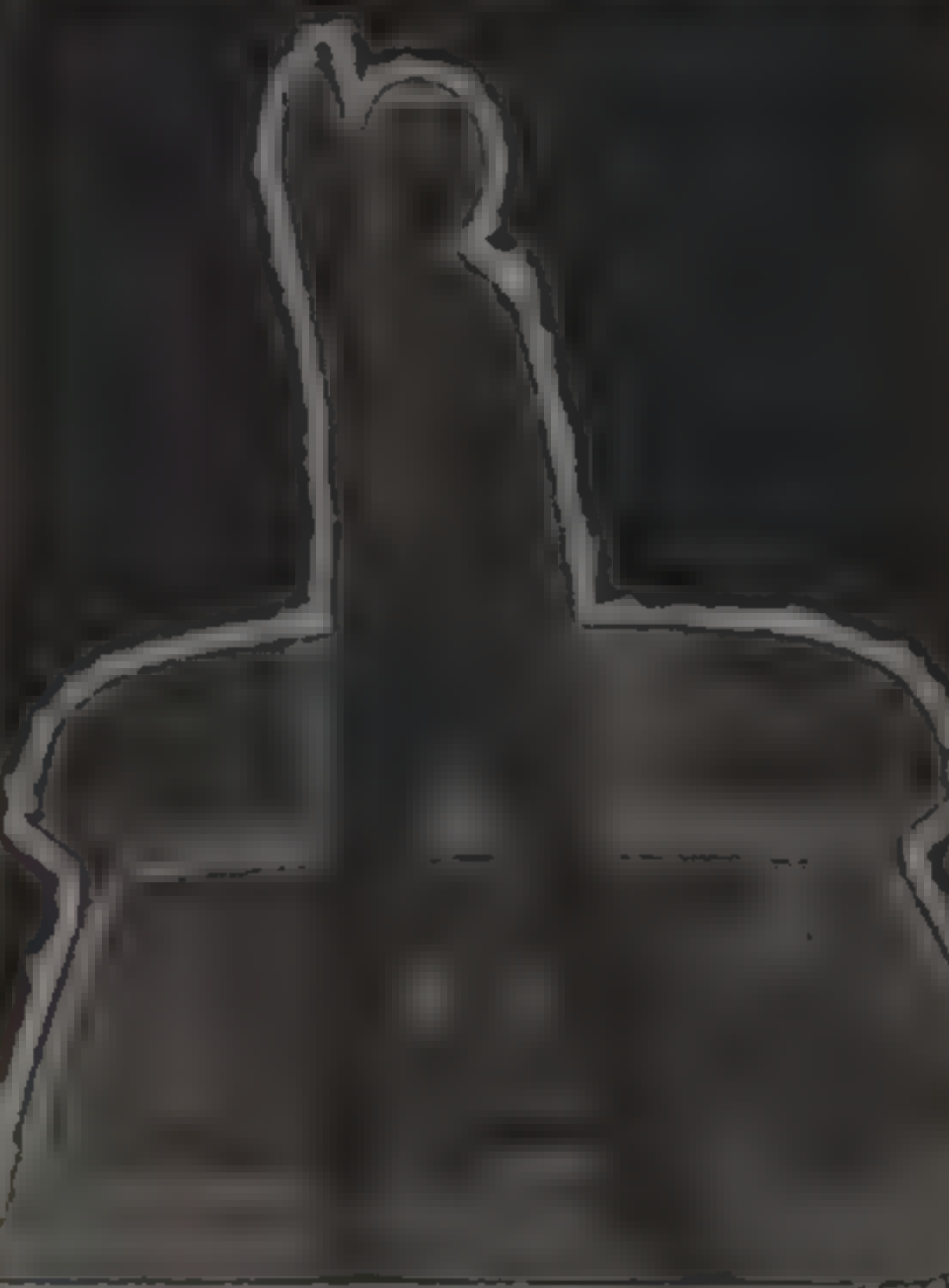
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A cold day in hell

In Flames is the hottest thing in Viking metal

BY STEVEN SANDOR

It is a dark, cold place where the winters are long and severe. And from this harsh environment, a few of the blackest, loudest and just plain scariest metal bands you'll find anywhere has emerged.

I refer, of course, to Scandinavia. And by bands like Sweden's Marduk, Finland's Children of Bodom and Norway's Dimmu Borgir, the Nordic nations have become the birthplace of the so-called "Second Wave of Black Metal." Following in the footsteps of major Euro black metal pioneers Bathory (Sweden) and Celtic Frost (Switzerland), these bands combine whirligig guitars and textured arrangements with lyrics connecting modern Scandinavians with their Viking past.

And it's harder to find a SWOBM band that writes music more thematic and haunting than Marduk and their Swedish compatriots. In Flames, Sweden's In Flames. They've been major players in the European metal scene since 1990, but it wasn't until the release of 2000's *Clayman*, which featured the seeping guitar strains of "Only for the Weak," that the band got major notice on this side of the pond. Now, with the release of the brand-new *Reroute to Remain: Fourteen Days of Conscious Madness* (on the Nuclear Blast label) and an opening slot on the most recent leg of the Slayer tour, In Flames may finally achieve a foothold with North American metal fans.

"I must say it's been a better experience than we thought it could be," says drummer Daniel Svensson. "We were told that the American crowd is really scary. But I

think Slayer fans are younger now than they were a few years ago."

And younger fans are likely more open to In Flames' highly technical style; not only are the band members virtuoso players who love to show off their chops, but their songwriting has also evolved to the point where they're no longer content merely to write guitar-bass-drums speedfests. Instead, the band (Svensson, guitarist Björn Gelotte, bassist Peter Iwers, guitarist Jesper Strömblad and singer Anders Fridén) plays with dynamics and makes

[review] **metal**

extensive use of synths and electronics. *Reroute to Remain* promises to be the band's most challenging effort to date.

"I don't think we approach things that we consciously wanted to make changes," says Svensson. "But we had a new producer and a new studio. And it was the first time we did pre-production. We got a cottage in the Swedish countryside and we got together there to write songs. Because of this, all of the members had input into the songwriting, which we've never had before, and that's probably why things sound more dynamic on the new album."

The Stockholm syndrome?

For a country its size, the number of bands Sweden is producing at the moment is truly remarkable. Not only are there a slew of metal acts, but punk acts abound as well. (Think of the Hives, and the (International) Noise Conspiracy.) It's only a matter of time before *Spin* puts a Swedish act on the cover and declares the country the proprietor of the hippest music scene on the planet. And if you think the reason so many

Swedes have turned onto music is to escape the long, cold winters, well, you'd only be half-right. Part of the phenomenon also has to do with a government initiative encouraging children to learn music.

"To tell you the truth, there isn't a lot to do in Sweden in the winter, so a lot of people play in bands," says Svensson. "And in Sweden—and this has nothing to do with the weather—when a child is in the fourth grade, you can select an instrument to learn. I played the trumpet, but everyone wants to play the drums. But that's how so many young people in Sweden get interested in music and that's why there are so many bands there."

What's Blast is prologue

But even with the massive global popularity of Swedish metal and the genre's undying popularity in Scandinavia, Svensson says In Flames are a long way from hitting the charts. "No, we are not really a mainstream band here. We still don't get played on music TV, but we are getting to the point where we are getting big enough that those people can't hold us back. We are on a small label. Nuclear Blast does a great job for us, but there is only so much it can do. If we want to get bigger, I think we will eventually need a bigger label that can give an aggressive band like ours an extra push. I think that the band can get much bigger and still not be a mainstream band."

And how does a purveyor of such heavy music spend his off-time? He enjoys working with mentally disabled children. Svensson's music may be dark, but his heart is golden. ☺

In Flames

With Slayer • Shaw Conference

Centre • Tue, Sept 10

LIKWID LOUNGE
 10161 - 112ST INFO: 413-4578

FRIDAY SEPTEMBER 6th
BY A THREAD (DEATH ANTON ARTISTS FROM VANCOUVER)
 GUNNAR KILBOM (DEATH ANTON ARTISTS FROM VANCOUVER)
 GUNNAR KILBOM (DEATH ANTON ARTISTS FROM VANCOUVER)

SATURDAY SEPTEMBER 7th
THE VON ZIPPERS (SIRIS RECORDS/CALGARY)
THE D.I.s (SEATTLE 3000 MEN/SIRIS RECORDS)

FRIDAY SEPTEMBER 13th
GREYHOUND TRAGEDY (cd release)
 with THE KRAZY 8's & THE BEN SPENDER BAND

SATURDAY SEPTEMBER 14th
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MONDAY SEPTEMBER 16th
SECTOR SEVEN with 10 SECTOR SEVEN

WEDNESDAY SEPTEMBER 18th
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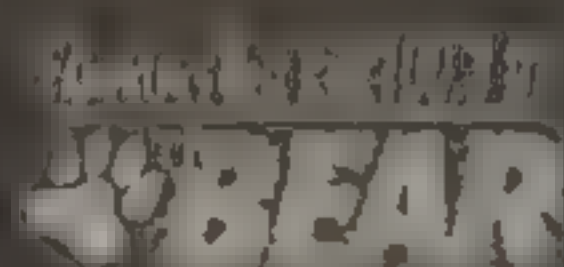
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SLUM VILLAGE TRINITY (PAST, PRESENT AND FUTURE) (CAPITOL/EMI)

Slum Village's last album, *Fantasy*, Vol. 2, flew under most people's radar, but Slum Village's latest venture seems likely to turn heads. And the reason for that, simply, is mood. Perhaps as a result of the near-absence of the group's former producer, Jay-Dilla, the eclectic jazz-roots vibe of their last album has given way to a much more polished, balanced sound that relies heavily on the delivery of unknown Detroit MC Raps, who steals nearly every track he goes into with lines like "It takes one hit to make a rapper to make millions, cause the illest niggaz to switch and spit and they ain't feelin'." It's obvious why he's chosen to fill Jay-Dilla's shoes.

Besides the roster changes, Slum Village's core sound remains intact. It's hard to find a weak entry among *Trinity*'s 23 tracks, although the drawn-out "Hoes" comes closest. And despite the odd out-of-place skit, *Trinity* is a standout album with enough appeal to turn the most skeptical hip-hop fan into an avid enthusiast. ★★★★★ —SEAN AUSTIN-JOYNER

ANDY STOCHANSKY
FIVE STAR MOTEL (BMG)

It's been three years since Ani DiFranco's ex-drummer wandered out of the city here to become Canada's latest indie antihero with his debut album

Radiofusebox, a stunning mix of meandering, erratic percussion and salvaged ambient sounds. It was (and still is) a sparse and subtle masterpiece. Between now and then, Andy Stochansky seems to have learned a few things about pop and polish, graduating to a major label and releasing a follow-up disc that's just as tender and lush, although there appear to be a few more layers between the artist and the art this time.

Five Star Motel—a nice, incongruous image—is booked solid with songs about disconnected relationships, lovers who can't seem to find the keys for all the locks they encounter. Stochansky's wispy, airy voice guides us through these corridors, though he might not be the best expedition leader. In "Everest" he sings, "I'm losing air/Don't know which way is up." Likewise, in "Stutter" he wonders why he always stutters "when-ever you're around."

All of the dozen tracks on *Five Star Motel* are flush with orchestration: loads of guitars and synths, drum loops and organs. But it's the quietest song, "22 Steps" (which harks back to *Radiofusebox*), that stands out most for me. Above poppy guitar, bass and drums—adorned with glockenspiel, horns and clarinet—Stochansky sings, "I know/Takes 22 steps/From the walk to your door/Takes 22 steps/'Cause I've tried it before/And one day I'll knock/But just not yet." I think he just did. ★★★★★ —DAN RUBINSTEIN

THE BLACK CROWES LIVE (V2)

As everybody into rock 'n' roll (all eight of you) knows, the Black Crowes are more than a mere band; they're actually several bands rolled into one—part Stones, part Humble Pie, part Led Zeppelin. What the Black Crowes really are today is a brother act: lead singer/shit-disturber Chris Robinson and lead guitarist/younger sibling Rich make up the Crowes front line, and too often it seems as if the

primary function of *Live* is to make damn sure you don't forget it, buster.

Unlike some of their best studio work, *Live* is littered with rushed tempos, meandering solos and flat singing. Then there's the decidedly Robinson-heavy mixing, as if everything that comes after Chris's voice and Rich's leads is just an afterthought. In spite of the "hours" of live Crowes recordings available to "sift through," the only tracks producer Rich deemed fit for inclusion on this two-CD set feature the Brothers Robinson first and foremost—to the detriment of the band as a whole. The usually crisp rhythm section, yummy keyboards and occasional female backup vocals are all but buried under the self-centred Robinsons, especially Rich's relentlessly indulgent guitar solos from Hell. You'd think this band would know its own strengths and weaknesses by now, but no such luck. ★★★ —T.C. SHAW

BILL BOURNE

VOODOO KING (SECOND STOREY)

I don't know how to respond to the spooky spoken word intro to local indie icon Bill Bourne's latest solo release—for me, his singing on top of stripped-down guitar and sax accompaniment is eerie enough. "Hilfiger Heaven," with Bourne on acoustic guitar, Tri-Continental bandmate (and co-producer) Lester Quitau on electric and Brett Miles on sax, is reminiscent of folky Daniel Lanois-style voyage music. It's about a trip that's as much internal as external, and it might have made for a better opener to *Voodoo King* than the "Hilfiger Heaven" poem that precedes it. But the rest of the disc doesn't lose its step, from the bluesy Tom Waits feel of "Portland" to the celebratory Afro-country sound of "Holy Holy" (with Tri-Continental's other prong, Madagascar Slim, on guitar, and backup vocals from the Be Good Tanyas) to the rollicking, yelping closer, "Grace." Other tracks are more straight-ahead narratives, sev-

eral of them somber and haunting, with a revolving door of guests adding both a full band feel and beautiful, subtle cello and fiddle turns to the worldly mix. ★★★ —DAN RUBINSTEIN

MARIANNE FAITHFULL
KISSIN TIME (VIRGIN)
GREGORY CORSO
DIE ON ME (KOCH)

There's something wickedly perverse about Marianne Faithfull's decision to end her new album, *Kissin Time*, with a cover of "Something Good," the obnoxiously cheerful bubblegum pop song that Herman's Hermits had a hit with back in 1965. It's impossible not to laugh when Faithfull starts singing, "Woke up this mornin', feelin' fine"—not just because the optimism of the lyrics is so completely antithetical to Faithfull's world-weary persona, but also because you just know this woman's never climbed out of bed before 3 p.m. in her entire life.

But in fact, the entire *Kissin Time* album finds Faithfull in an unusually carefree mood, and perhaps the explanation is the fact that nearly every song on the disc is a collaboration with a different, young, talented rock star. Faithfull kicks off the album by dueting with Beck on the languid, synth-heavy "Sex With Strangers" (she does two more Beck numbers as well—the startlingly romantic "Like Being Born" and a superb cover of "Nobody's Fault"); she's joined by Billy Corgan on "I'm on Fire" and "Wherever I Go," and on the title track she's backed up by the boys from Blur. Perhaps the best part of the disc, however, is the acerbic, profane pair of biographical songs that appear right in the middle: "Song for Nico" pays tribute to the

beautiful, self-destructive German singer of whom Faithfull says, "She's in the shit, though she's innocent"; while "Sliding Through Life on Charm" pays glorious tribute to Faithfull herself. "In proper homes throughout the land," she sings, "fathers try to understand/Why Eunice who is seventeen/Aspires to live her life like me." Is it really so mysterious? I wish I had one-tenth the style, the wit and the balls-out braggadocio that Faithfull displays on *Kissin Time*.

Faithfull also pops up on a couple of tracks on *Die on Me*, a posthumous tribute to Beat poet Gregory Corso which she co-produced with Hal Willner—including a beautifully casual reading of "No Arrangement Was Made," Corso's touching and yet offhandedly funny contemplation of his own impending death which contains the phrase that gives the disc its title. *Die on Me* has been conceived along the same lines as Willner's Allen Ginsberg tribute *The Lion for Real*; he's taken recordings of Corso's interviews and poetry readings, some dating back as far as 1959, but most of them made within two weeks of Corso's death in January of 2001, and set them to pre-existing recordings of orchestras quietly playing symphonies by Mahler and Wagner.

One critic called Corso an "urban Shelley," and the combative, nasal, streetwise voice we hear on *Die on Me* does indeed take the lofty, passionate, idealistic themes of some of Corso's poems and grounds them in everyday reality. And, like the Messenger-Spirit in Corso's great poem "Destiny," the words on this disc come to your door though locked, enter like an electric midwife, and deliver their message. *Kissin Time*: ★★★★★; *Die on Me*: ★★★★★

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CLASSICAL NOTES



inside the
concert
halls

By ALLISON KYDD

Outside providence

It's comforting to see the ESO regarding Symphony Under the Sky as the beginning of a brand-new season rather than just the end of summer. The annual outdoor festival, held over the Labour Day weekend at Hawrelak Park's Heritage Amphitheatre, began eight summers ago and brings fresh delights each year.

It's obviously a superb venue, with the changing moods of nature serving as a gorgeous backdrop for what's happening onstage. It's also an opportunity to test up-and-coming artists. Says artistic director David Hoyt, "Performers and orchestra develop a chemistry you can't always predict until you see it." The same is true of performers and audiences. If the chemistry works, the same performers may appear at the Winspear in the future. Being able to offer artists two spots rather than one also gives the orchestra access to better artists, says Hoyt.

There was no lack of talent and chemistry at this year's festival. Standing ovations were the norm—and not because the audiences were undis-

criminating, either; the performers really were that good. The orchestra also seemed enthusiastic, with players donning sunglasses and sun hats as necessary. Even the acting concertmaster, Calgary's John Lowry, was caught smiling, so there's hope we'll warm him up yet.

Judging from the fact that more than 2,000 people attended the concert on Saturday night, the Spirit of the Highlands didn't catch anyone by surprise. Hoyt made a savvy last-minute switch, moving Mendelssohn's "Scottish" Symphony (No. 3) to the first half. It would have been an anticlimax after Scott Macmillan's *MacKinnon's Brook Suite*, featuring piper Ian McKinnon. McKinnon, whose clan inspired the work, was unapologetic about not wearing a kilt. "That's not part of the Cape Breton tradition," he said, explaining that they swore off kilts in 1817, when his people emigrated to Canada.

As McKinnon proceeded to use a variety of tin whistles for the first two movements, the audience worried that he had carried his bagpipes onstage simply for show. All was made right, however, in the piece's third and most dramatic movement, "The Long March," which portrays pioneer Hugh McKinnon's long trek to get the deed to his land only to die beneath the ice of the Sydney River on his way home. The movement ends, appropriately, with a lament. Since the next movement is a *ceilidh*, or Scottish dance party, it was fortunate the Celtic group Northwest Passage was warming up in the pub tent. Otherwise there would have been dancing in the aisles.

One didn't have to be of drinking age to dance at the symphony this year. On Sunday afternoon, Les Bucherons warmed up the audience

with a barn dance and taught a crowd to play the spoons, though Gilbert Parent, the group's artistic director, kept the saw to himself.

Pianist Katherine Chi deserves special mention for her flawless performance of the astounding *Rhapsody on a Theme of Paganini* against the setting sun. She also won the prize for most creative coaching during a master class when she said, "Chords in left hand must be rolled sort of like a big stomach and a couple of beers." Some thought bass baritone Nathan Berg could have been more encouraging in his master class. His recital, where he slipped easily from Russian to English to German, was superb.

Chi, Berg and McKinnon are certainly not old, but this year's festival highlighted even more youthful performers. On Sunday night, 16-year-old cellist Nadia Kyne wowed the audience with her poised, skillful rendition of Lowell Liebermann's difficult *Concerto for Flute*. Two high-school students had their works performed as part of the ESO's Young Composers Project: Zosha di Castri wrote the spirited *Zingaro* ("Gypsy Spirit"), and Catherine Hill, who contributed the more reflective *April Journal*. ESO composer-in-residence Allan Gilliland, who worked with both, promises we'll hear their names again.

Violinist Andrew Wan, this year's Star of the Millennium, has already had a taste of fame with the Enigma String Quartet and as a guest soloist when the University of Alberta's Academy Strings toured Cuba in February. Wan played J. S. Bach's *Concerto for Two Violins in D minor* with ESO concertmaster Martin Riseley, on loan to the National Arts Centre Orchestra for this year. ☐

GOT THE BLUES



By CAM HAYDEN

A whirlwind tour

"The first time I came to Edmonton was in 1990, backing Pinetop Perkins," Mike Markowitz reminded me last Monday night. The most recent incarnation of Markowitz's band the Tornadoes had just stepped down from its first set of the week at Blues on Whyte. "I've been coming back two, sometimes three times a year, played the old Media Club, the Sidetrack, the Ambassador and for the last few years it's been here at the Commercial."

You have to wonder what the attraction is. Edmonton is by no means a blues mecca, but we do have a few things to offer. Blues on Whyte for example, is one of the few places left in North America where a blues band can find six consecutive nights

of work. "There's that," Markowitz said, "and the blues fans here are great. Over the years I've also come to know some people pretty well and consider them my friends. It's also a nice break from home. Where I live in Florida it's a bit redneck, and I've always appreciated the atmosphere here in Edmonton."

This time around, Markowitz flew in from his home in Florida to play a week at the Commercial and then head back home. He's packing his newest disc on this trip, an effort called *Forgive Me* that's been languishing in the vaults of Florida-based King Snake Records for about two years. It features several Edmontonians who were part of the Tornadoes through the late '90s, including guitarist Troy Chandler and drummer Cam Robb. Since the recording was made, however, both men have parted company with Markowitz. ("Troy is now living in Spain," he says. "He's engaged to a woman there and teaching English. Cam has joined a band based in the southeast called Iko Iko.") The other Edmonton connection on the recording is bassist Cris Brzyky, who's also working the stage at the Commercial this week.

Markowitz received much of his early blues training in New York, where he had the opportunity to work with (and learn from) some of the true masters of Chicago blues. He spent time on the road with Pinetop Perkins and Hubert Sumlin, soaking up as much as

he could before heading out on his own. It's no surprise, then, that his original material, including the eight tunes he contributes to *Forgive Me*, has a distinctly Chicago flavour, with shuffles and boogies balanced by a couple of fine ballads, including a heartfelt 11-minute ode to his wife Therese. Through it all, Markowitz's tasty harmonica work and distinctive vocals are front and centre, but it's obvious he's learned that good bandleaders give all the players in the band a chance to shine. To that end, guitarist Chandler steps out on "The Hit," lap steel ace Sonny Rhodes sits in on a couple of numbers and Jim McKaba adds some piano to the basic quartet. Markowitz only brought 50 advance copies of the disc with him, so make sure you pick one up before they're gone.

This edition of the Tornadoes—with Jim Guiboche on guitar, Grant Stovel on drums and Cris Brzyky on bass—were just getting their feet under them on Monday night. By midweek they should be firing on all cylinders and generally ripping it up through Saturday night at Blues on Whyte. See you there. ☐

Cam Hayden hosts the Friday Night Blues Party from 9 p.m. to midnight on the CKUA Radio Network, 580 AM and 94.9 FM. He is also a partner in Blues International Ltd., producers of Edmonton's Labatt Blues Festival.

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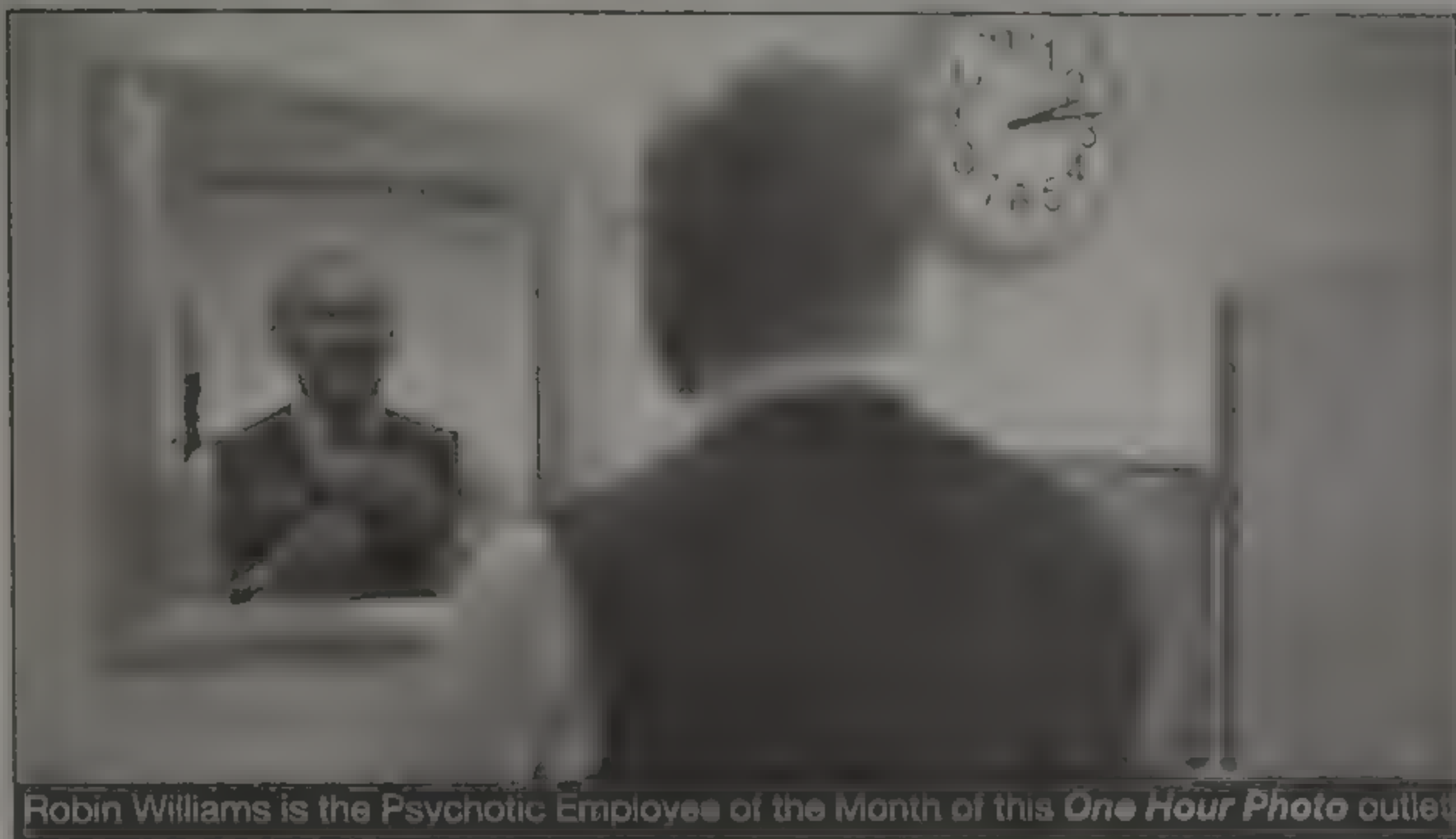
Positives outweigh negatives in placidly creepy *One Hour Photo*

By JOSEF BRAUN

Right from the earliest moments of *One Hour Photo*, we're shown images designed to make it unmistakably clear that something bad is going to happen and that Sy Parish is going to be the one responsible. When we first meet Sy, he's sitting in a police interrogation room where he's being delicately spoken to by a serious-looking but calm detective (a refreshing alternative to the average movie detective who likes to fling the crockery off the table at the drop of a hat). But even if he were feeding birds on a park bench, we'd still know something was... well, not quite right with this guy.

His hair is a weird shade of orange, his mouth a hard, thin line that looks almost cut into his face. He works in the photo lab at a suburban big box store and takes such meticulous pride in his fairly simple job you'd think he invented photography. His polyester pants and Velcro sneakers positively scream out the fact that he gave up attempting to maintain a hip personal appearance a long time ago. His glasses, while almost totally transparent, seem to serve as some kind of mask because, disquietingly, Sy never seems to be really looking at anybody. Of course, there's also the fact that Sy is played by Robin Williams—and, as anybody who's been in a movie theatre lately knows, 2002 is the year Williams plays the bad guy.

So what's firmly established is that *One Hour Photo* has not been conceived as a conventional mystery; rather, we're meant to study Sy, to concern ourselves less with what will happen and more with the how, when or even why. Writer/director Mark Romanek, making his feature debut, says that he was inspired by the "lonely man" movies of the '70s, movies like *The Conversation*, *The Tenant* and *Taxi Driver*. (I would also add 1983's *The King of Comedy* to that list, since certain elements of Sy's private obsessions are close cousins to those of King's ever-so-memorable Rupert Pupkin.) What makes most of these films operate as effective character studies is that they grant us a glimpse inside the world of very opaque characters,



Robin Williams is the Psychotic Employee of the Month of this *One Hour Photo* outlier

largely through a selective examination of their habits, their environment and what particular events lead up to their breaking points.

Mark meets Mork

Romanek, who's previously directed several award-winning music videos for the likes of Madonna and Beck, has been accused of over-calculating his film's visual style to too-perfectly match its themes. And indeed, as shot by *Fight Club* cinematographer Jeff Cronenweth, the depressingly blank order of Sy's apartment, the anonymous faux comfort of the house owned by the affluent family Sy's obsessed with and the oppressive hyper-sterility of Sy's work place (I'm glad I'm not the only one who finds Wal-Mart stiflingly creepy) all seem filtered through the narrow moral and aesthetic universe of Romanek's lonely man. But I'm not so sure that this is a problem. Romanek may

[review] thriller

have crafted a limited landscape for his movie, one that doesn't try to encompass every facet of American domestic life, but that just makes his choices that much cleaner, his point (about the hollowness of consumer culture and people's lack of awareness of one another) that much sharper. I mean, if filmmakers couldn't use a rigorously subjective overall aesthetic to hone in on their individual visions, artists as diverse and notable as Wes Anderson, Federico Fellini and David Lynch would have been out of jobs before we'd ever heard of them.

I agree that *One Hour Photo* is problematic in its conception in that it fumbles the details of its portrait of Sy. As in Paul Schrader's screenplay for *Taxi Driver*, Romanek has chosen to allow his lonely man to narrate

the film in voice-over, with Williams's languid voice spouting Sy's tired philosophies. Romanek appears to have felt it essential to give his audience an explicit explanation of Sy's narrow views, of his choice to live vicariously through other people's photos and what it is that he sees in them. But to me, actually hearing Sy say these things made these notions seem more facile, more reductive than they needed to be. As well, Sy's existence is a little too tidy; he is, after all, just a big nerd, and even nerds do something besides wallpaper their living rooms with photos of strangers... right?

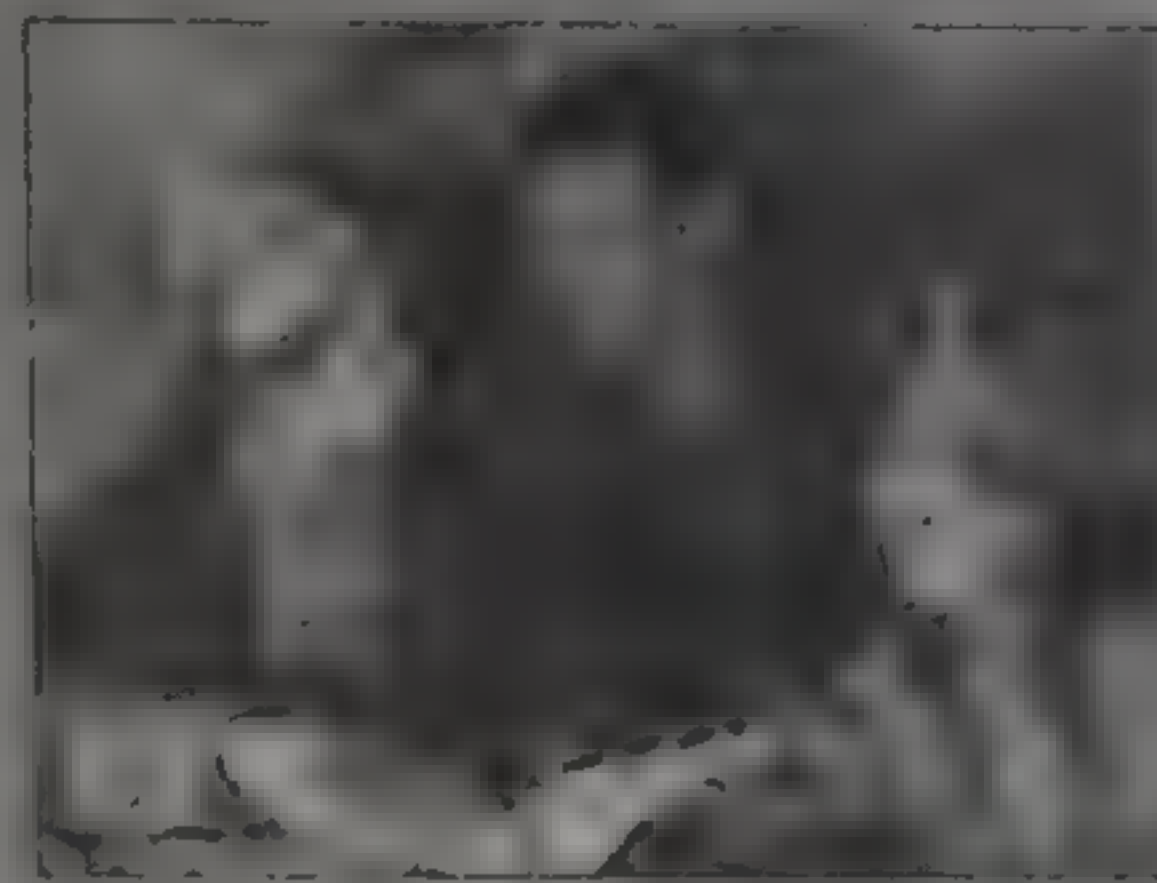
Sy in the house of love

But it's easy to get too caught up in Romanek's over-eager approach and forget about what little treasures *One Hour Photo* doles out in measured doses, like Sy's eerily funny fantasies of being in the house of his favourite customers, drinking their beer and happily crapping in their toilet, or his descriptions of life in a photo lab, or Eriq La Salle's performance as the cool detective, Connie Nielsen's as the unhappy matriarch of Sy's dream family and Gary Cole's as Sy's uptight superior. And, once we're shown where the film is ultimately leading us, Romanek's portrayal of Sy is much more complex, more genuinely disturbing and yet more daringly sympathetic than you'd expect from this sort of psycho-thriller. *One Hour Photo* may seem disappointing in its generalities, but it's the specifics, the little nuances that perhaps had to escape from Romanek's self-conscious scrutiny to happen, that shine and finally get under your skin, hitting you where it counts. **B**

One Hour Photo
Written and directed by Mark Romanek • Starring Robin Williams and Connie Nielsen • Opens Fri, Sept 6

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10. *One Hour Photo* developed 3.3 million rolls of film!

THE ASTERISK *

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Patti Scialfa has the word "The" tattooed on the sole of her right foot, and "Boss" tattooed on the sole of her left!

Clay Aiken went on a controversial all-cheese diet, from which he has "never fully recovered" *

Actress *Natasha Henstridge* has hinted that she might launch a lawsuit against the producers of *Simone*, citing an "eerie" similarity between herself and the film's CGI tit e actress *

The editors of popular humour website *The Onion* turned down a lucrative buy out from Viacom when the conglomerate insisted they change the site's name to *Onion.com* *

Chris Noth has opened a Chicago bistro called Noth by Nothwest *

Mark Wahlberg wears a full set of dentures *

Justin Timberlake was spotted "sugaring" his *Backstreet* co-star *Nia Peeples* at an L.A. nightclub *

Queen Latifah, a self-confessed "thread-count junkie," is unveiling her own line of bedding accessories called Queen-Sized *

Selma Blair suffers from painful chronic corns on her feet, which must be removed daily by laser *

MTV Video Music Awards host *Jimmy Fallon* does not own a CD player or turntable, preferring to listen to everything on reel-to-reel tape *

Citing safety concerns, *Ivana Trump* has been forbidden by the American Medical Association from having cosmetic surgery for "a period not less than 10 years" *

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Domesticating the wild cougar

Promising *Suddenly Naked* becomes quickly unbearable

By JOSEF BRAUN

Can it be that a movie can be completely defeated by sheer tackiness? Director Anne Wheeler's latest, *Suddenly Naked*, certainly makes a strong case. Like her recent *Better Than Chocolate*, it's billed as a "sexy comedy," and to be sure, it's frequently very sexy and pretty damn funny too. There is, in its best moments, a refreshing sense of naughtiness that seems ready to buoy the entire film up and over the dangerously clichéd plot mechanisms employed in abundance by screenwriter Elyse Friedman. The tone is at first so excitingly saucy that early on in the film, you almost

catch yourself cheering because, yes, a Canadian movie is taking sex in movies to bolsterous new places—and, better yet, it's been made by a woman... from Edmonton! But the anticipation is far more enjoyable than the act itself, and by the dreary finale (if not long before) *Suddenly Naked* sinks into the lowest form of romance novel schmaltz possible. One barf bag may not be enough.

[rom] romance

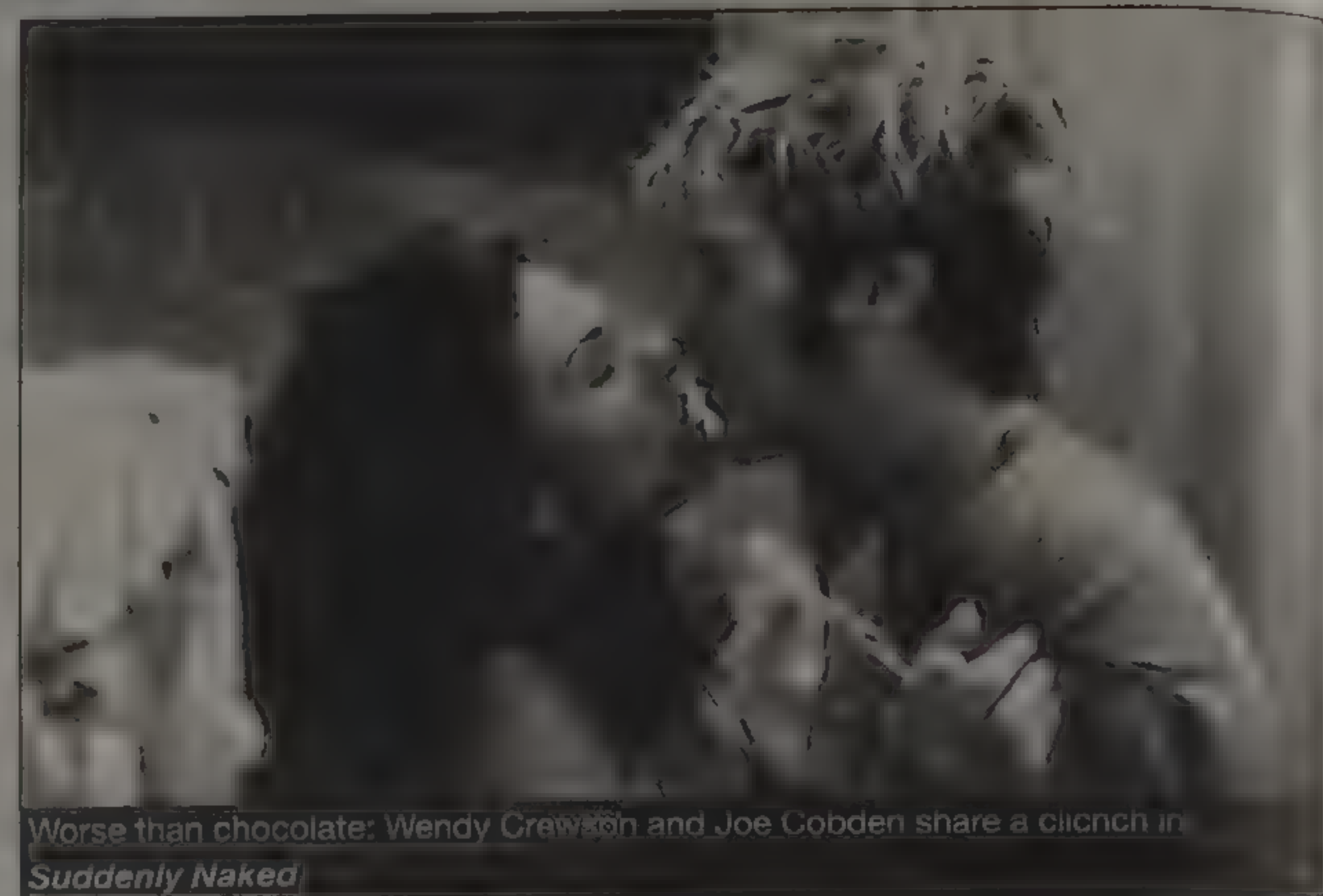
The movie concerns a middle-aged novelist named Jackie (perhaps in honour of Ms. Collins) who's dodging her publisher and hoping to dislodge her writer's block with an ongoing parade of groupie shags. So committed to the sexual exploitation of her male fans is Jackie that, like Kiss' Gene Simmons, she keeps a file to document each

episode with a performance rating to help differentiate one guy from the next. ("Even a flu shot takes longer" goes one such evaluation.) Jackie seems content to keep up this slack routine (which also has her drinking, gorging on junk food and masturbating in front of the TV) until she meets an unlikely beau, a 19-year-old writer named Patrick, who is enthralled by both her sex appeal and her writing talent.

Patrick introduces Jackie to a life she's evidently been missing for some time, one that invites passion, spontaneity, rock music, chicken shawarma and sex that lasts longer than 15 minutes. If he were of legal drinking age and she wasn't so incredibly obnoxious, they would seem to be a match made in heaven. But *Suddenly Naked*, for all of its initial subversiveness, is really just another romantic comedy at heart—so in the most predictable fashion, these flaws will keep our lovers separate just long enough to fill the film's 105 minute running time.

Wendy... and Peter Pan

The leads, for their part, are superb. Wendy Crewson's Jackie is acerbic, quick-witted and can turn on a dime from bitchy to gentle. Her Jackie is a bit like Michael Douglas's character in *Wonder Boys*, except that you can actually see why people half her age would want to sleep with her. She



Worse than chocolate: Wendy Crewson and Joe Cobden share a clinch in *Suddenly Naked*

has a hard but sensual face and sharp, sleek eyes that ensure anything but a passive roll in the hay. Joe Cobden (who'll soon be seen in George Clooney's much-anticipated *Confessions of a Dangerous Mind*) counters Crewson nicely with a more endearing manner in keeping with Patrick's awestruck, shaggy appeal.

But no actor can save *Suddenly Naked* once Wheeler and Friedman start digging deeper and deeper into a very dusty bag of tricks. Supporting characters are drawn too broadly (the singing movie star diva conducting an important meeting while she gets her legs waxed strikes me as a good example) and plot twists get simultaneously over-convenient and

melodramatic (Patrick has an 11th-hour realization watching an old lady's TV on a bus and then gets his ass kicked repeatedly while en route to the big literary conference that Jackie is speaking at so that he can enter in the midst of it like Duckie in *Pretty in Pink*). This isn't meant to dismiss Wheeler's efforts altogether. The spunkiness of her female characters is much needed in movies; it's her sense of style and taste in narrative that's lagging far behind. ☹

Suddenly Naked

Directed by Anne Wheeler • Written by Elyse Friedman • Starring Wendy Crewson and Joe Cobden • Opens Fri, Sept 6

The spiral stare-case

Terror goes around in circles in creepy manga adaptation *Uzumaki*

By JOSEF BRAUN

A hypnotic, spare and well-textured entry into the emerging subgenre of J-Horror, Japanese music video director Higuchinsky's feature debut *Uzumaki* spirals into Edmonton this weekend and ensures a fertile source of bizarre new bad dreams for those willing to be sucked into its apocalyptic vortex.

Adapted from Junji Ito's manga of the same name by screenwriter Takao Nitta, *Uzumaki* (which translates literally as "spiral") is the sort of film that generates its chills through a cool balance of the familiar and the fantastic. It's set in a not-quite-real small town, a place that seems to exist on the same slippery plane as *Blue Velvet*'s Lumberton or the colour-tweaked hamlet of *Donnie Darko*. It's populated by characters who seem basically normal—that is, until they begin videotaping hours of footage of motionless snail shells, clawing off their own fingerprints or jumping down stairwells to their deaths. *Uzumaki* feeds off that sneaking suspicion held by more than a few small-town kids that something just isn't quite right in the place where they grew up and dilutes it into pure, delicious

nightmare. And if that description of the film hasn't turned you off yet, you should definitely go see it.

Uzumaki loops and expands outward from a single, carefully nurtured conceit: spirals are pervasive (you may not realize just how pervasive until you see this movie)... and spirals are very scary. The sleepy working-class town of Kurozu-cho, which looks at times like some sepia-toned, Tim Burton-esque circus tent, is inundated with spirals and its inhabitants seem literally possessed by them. Prototypical teenagers Kirie (Eriko Hatsume) and Shuichi (former model Fhi Fan) begin to notice disturbing changes in

[f] foreign

the behaviour of their parents and peers: Shuichi's dad, for instance, likes to dangle spiraled fish cakes on his tongue like Alpagetti.

Cerebral vortex

Higuchinsky uses his music video toolbox to great, understated effect. His approach is all honed atmosphere, plant-coloured filters and infinitely proliferating spiral patterns. He limits his camera vocabulary to a small set of simple tricks and evokes disquiet almost subliminally, revealing phantasmagoric images in reflective surfaces (mirrors are another prime source of *Uzumaki*'s mystical allure) and gooey, slow dissolves. He employs

an occasionally dizzying cutting rhythm, establishing scenes with quick glimpses of several different angles and sudden zooms like something out of a kung fu flick, which he alternates with longer takes and creeping pans. You get the impression that Higuchinsky was quite strict in what visual content he allowed into his film. But rather than seeming stifling and lacking in spontaneity, his narrow aesthetic, besides cleanly evoking the feel of a manga frame (not to mention the claustrophobic microworlds of Poe and Lovecraft), proves a perfect method of building inescapable danger. Higuchinsky has a knack for making the weird seem inevitable.

Like such classics as *The Birds* or *Night of the Living Dead*, *Uzumaki* creates terror by embracing the surreal or nonsensical. Why are these things happening to the quiet citizens of Kurozu-cho? I'm not very confident that anything in *Uzumaki* adds up to an answer. The movie seems to want nothing more than to lock in its slightly cartoonish but eerily, inexplicably familiar world and take you for a ride into the eye of the whirlpool. But unlike everyone in Kurozu-cho, we get to be spit out the other side. ☹

Uzumaki

Directed by Higuchinsky • Written by Takao Nitta • Starring Eriko Hatsume and Fhi Fan • Zeidler Hall, The Citadel • Fri-Mon, Sept 6-9 (9:30pm) • Metro Cinema • 425-9212

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What is this Ving, all gloved?

Rhames boxes
Snipes in gritty, if
romatically
confused
undisputed

BY JOSEF BRAUN

There's a certain brutality, a barely restrained aggression, in Walter Hill's *Undisputed* that is so deeply in keeping with the film's content that you almost forget that, viewed from a cool distance, the film doesn't seem completely aware of what's it's all about. *Undisputed* is a curious blend of two potent subgenres: it's a prison/boxing movie. And writer/director Hill, the macho macho man behind *Hard Times*, *Extreme Prejudice* and *The Warriors*, is in his hypermasculine element here, once again able to inject some real vitality and even art into a fairly pulpy concept that, in many other hands, would be completely forgettable. Things seem to be working from the get-go: the shirts are off, the veins are engorged, the chests are big—but what's beating underneath them I'll be damned if I could get a firm grip on.

Hill and his co-writer David Giler

(whose credits include the *Alien* series and Hill's underrated 1981 film *Southern Comfort*) spark their story with a bold, very juicy and precarious move. Inspired by the infamous follies of Mike Tyson, one of the film's two central characters, world heavyweight champion George "Iceman" Chambers (Ving Rhames), is an undefeated monster in his prime when he's convicted of rape and sent to prison—a high-security prison in the Mojave Desert full of 700 murderers, mobsters, rapists and armed robbers... and which also just happens to hold boxing tournaments on occasion.

With him in this prison, Chambers learns, is Monroe Hutchen

[review] **drama**

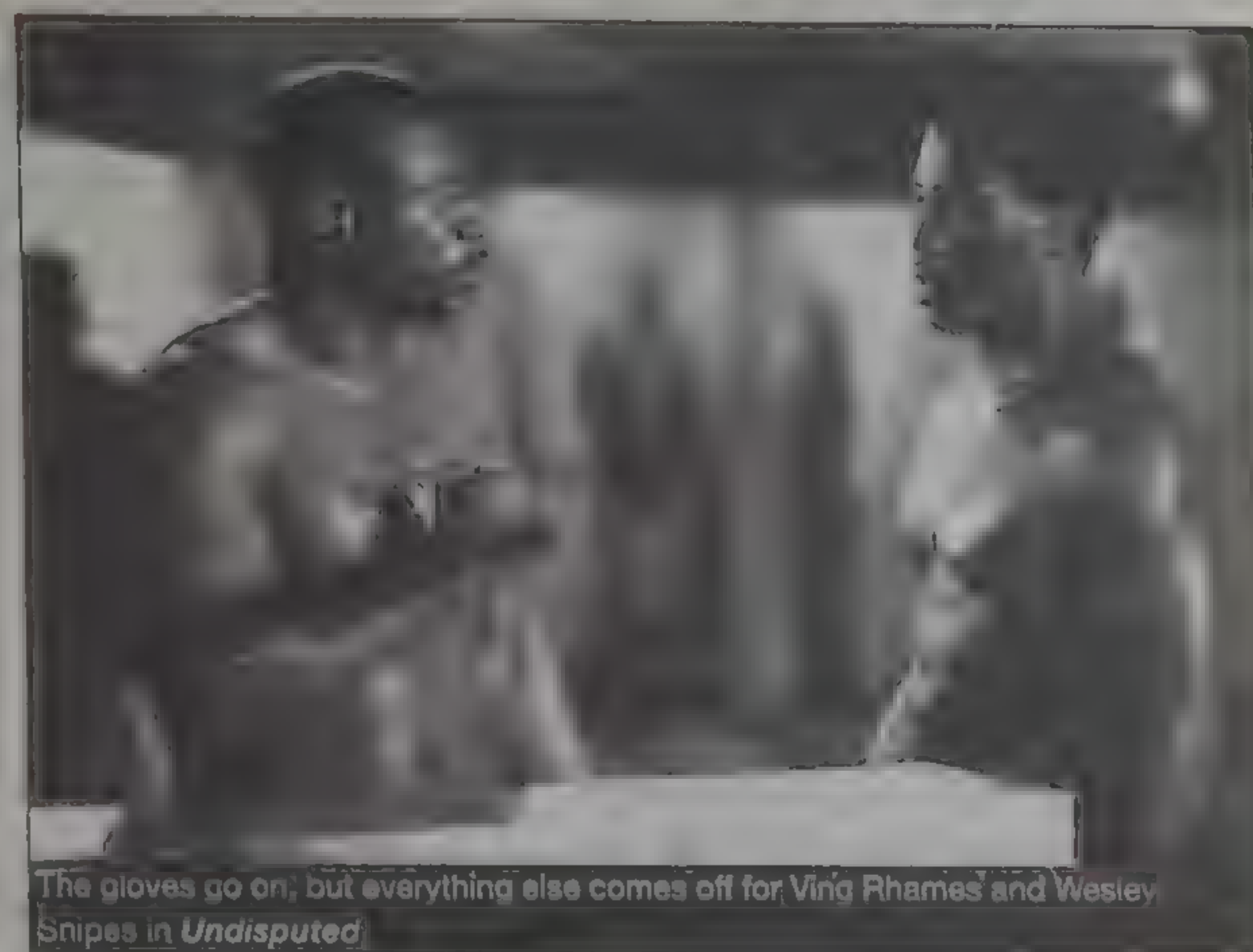
(Wesley Snipes), himself an undefeated boxing star on the rise when his career came to an abrupt halt after he committed a homicide in a fit of rage 10 years ago (this information is delivered via short flashbacks). Unable to tolerate the idea of any ambiguity regarding his complete domination of his sport, Chambers taunts Hutchen (starting with a cheap bitch slap in the prison lunch room) until the stage is set for the two to face off in the ring, the match corruptly facilitated by a

senile old Mafioso boxing enthusiast played by Peter Falk (who has an amusingly bizarre, rambling, expletive-laden, Brando-esque monologue in which he goes on about his fuckin' wife's fuckin' asthma).

Wesley crusher?

While the escalating tensions leading up to Chambers and Hutchen's fight drives *Undisputed*, Chambers's scandalous rape is the film's constant dark refrain. Every chapter of Hill and Giler's script is punctuated with a shot of teary-eyed testimony from Chambers's victim. Chambers himself denies the charge every chance he gets. Meanwhile his manager's sweating, wondering whether or not Chambers can get out soon enough to repair the PR damage—not to mention start making enough money to replenish his crumbling finances. In fact, so much focus is placed on Chambers's story that Hutchen, who seems to be the more heroic (or at least noble) figure of the two, barely gets any screen time. (Snipes spends much of the movie in solitary confinement building pagodas and shit out of toothpicks. He gives a nice performance that's mostly remote and just a little scared.)

Yet ultimately, the entire rape subplot disappears in the flash and



The gloves go on, but everything else comes off for Ving Rhames and Wesley Snipes in *Undisputed*.

smoke of the big fight (which is intense, messy and brilliantly edited), and *Undisputed* feels too well-crafted for this not to appear at least somewhat deliberate. If Hill and Giler didn't want us to ponder the connections between the tendencies toward forced sex and the unchained aggression and arrogance necessary to become a boxer, they sure as hell went about it kinda funny. What does become clear is that Chambers is perfectly capable of lying and that he has a serious problem with anger management. (He explodes while being interviewed by a TV journalist in the first 10 minutes of the picture.) Does that make him a rapist?

Why is Hutchen's nasty past get glossed over by comparison? Why does the film end with a sort of glorification of the mob-controlled prison? Why is Hutchen, as Falk refers to him, a "better man" than Chambers? After watching *Undisputed*, you'll be hard-pressed to find answers to any of these questions, but you will get to walk away from one of the most curious and caustic guy movies in some time. ☐

Undisputed

Directed by Walter Hill • Written by Walter Hill and David Giler • Starring Ving Rhames, Wesley Snipes and Peter Falk • Opens Fri, Sept 6

How would Lubitsch do it?

Two comic
masterpieces
launch Edmonton
Film Society's
romantic fall series

BY PAUL MATWYCHUK

This may sound like overhype, but I honestly believe that the first two entries in the Edmonton Film Society's fall series of classic Hollywood romantic comedies—Ernst Lubitsch's 1940 charmer *The Shop Around the Corner* and Preston Sturges's 1941 farce *The Lady Eve*—are, quite simply, two of the greatest films ever made by anybody, anywhere.

Most of the action in *The Shop Around the Corner* takes place in a leather-goods store in 1930s Budapest run by the good-hearted, if occasionally autocratic Hugo Matuschek—who I like to imagine is a distant relative of mine. Head salesman Albert Kralik (James Stewart, in one of his most sincere and unaffected performances) has been exchanging letters with a young woman he's met through the personal ads in the *Post* (a daily paper, and even though he's never met her or even named her name, he's so enraptured by her intellect, her sensitivity and her spirit that he's considering proposing marriage to her, sight unseen. The problem is, unbeknownst to him, he has met her—she's actually Klara Nowak (Margaret Sullavan), the new

salesgirl at Matuschek's, who he can't even talk to for a minute without the conversation descending into insults and petty bickering. (Klara remains just as much in the dark as to the identity of her beloved pen pal—she certainly would never guess it was Albert, who she thinks has "a suitcase where his heart should be and an intellect like a cigarette lighter that doesn't work.")

That may sound like the set-up for a tired old mistaken-identity sitcom—and it's certainly provided the basis for a lot of uninspired remakes, most recently the Tom Hanks/Meg Ryan snorer *You've Got Mail*. But *The Shop Around the Corner* has a genuine, unforced charm and a wisdom about

[review] **classics**

human relationships that none of its imitators have ever been able to duplicate. It's the rare Hollywood film to reflect the fact that most people spend most of their time earning a living at some kind of workplace ("This is my home," says Mr. Matuschek in one of the film's key moments), and Lubitsch always keeps you conscious of the fact that most of these characters really do need their jobs in order to survive. The characters constantly make references to what they can and can't afford—and the one employee who always seems to have extra cash on hand turns out to be the snakiest one in the bunch. Lubitsch portrays his characters with warmth and affection (Felix Brassard is particularly wonderful as an older

salesman, Albert's contidant, who ducks fearfully out of the room whenever he hears Matuschek asking people to tell him "their honest opinion"), but at the same time, sadness never seems very far away from any of them. This is a romantic comedy where a major character attempts suicide and the two lovers say horribly hurtful things right to each other's faces—and it's not in the context of "comic banter," either; Albert and Klara really mean those insults. Don't let its intimate scale or light tone fool you—*The Shop Around the Corner* is a masterpiece.

Major Barbara

I doubt whether Lubitsch or his screenwriter, Samson Raphaelson, consciously set out to make a masterpiece when they began work on the film, but Preston Sturges certainly did with *The Lady Eve*. As legend has it, upon meeting Barbara Stanwyck, Sturges promised he'd write "a great comedy" especially for her—and that's just what he proceeded to do. I've long maintained that if *The Lady Eve* had been written in 1600 instead of 1941, modern scholars would consider it the equal of *As You Like It* or *Twelfth Night*. There's a zest for slapstick in Sturges's films that can sometimes obscure the brilliance of their wit, but as Sturges himself once remarked, "I try only to please the public, not the intelligentsia. Remember, Shakespeare and Molière weren't above inserting popular hokum in plays to attract cash at the entrance." Sturges cast Stanwyck as Jean



James Stewart spies on Margaret Sullavan in *The Shop Around the Corner*.

Harrington, a wisecracking con woman who's busily fleecing the passengers on a luxury liner along with her father when the ship is boarded by a young, naïve, virginal, painfully unworldly young ale heir (Henry Fonda) who's just spent the last year up the Amazon studying snakes. At first, Stanwyck regards Fonda as nothing more than the easiest mark in the world—as she watches him climb on board from an upper deck, her first impulse is to say, "I wonder if I can klunk him on the head with this apple." Naturally, though, Fonda's innocence sneaks under her defences and she finds herself falling in love with the poor sap—but that's only the first stage of a wild, utterly ingenious series of deceptions and romantic reversals so complicated that, even by the end of the movie, Fonda still doesn't know the whole truth of what's happened to him.

Sturges's style is raucous, stylized, sexual and on the verge of being vulgar where Lubitsch's is delicate, restrained and romantic, but both filmmakers share the same ability to laugh at the seemingly limitless capacity for self-delusion that men and women acquire when they fall in love. And both men recognize that we are never more vulnerable (and therefore more human) when we arrive at that delicate moment where we decide to give our hearts over to another person. One of the happiest filmgoing experiences of my life was seeing an EFS screening of *The Lady Eve* with my girlfriend and a live audience about eight years ago. Don't deprive yourself of the same joy. ☐

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Dear prudence

Careful throws caution to the winds with its strange blend of camp and melodrama

By PAUL MATWYCHUK

This weekend, Metro Cinema presents a new 35mm print of Canadian director Guy Maddin's 1992 oddity *Careful*—and while I'm sure Maddin is overjoyed whenever any of his fascinating, utterly inexplicable films is exhibited in public, I suspect that he'd probably actually prefer it if the print Metro showed were as old, crackly and beaten-up as possible.

After all, Maddin obviously expends a lot of effort on making his films look and sound like artifacts that have sat, neglected, inside the vaults of some middle-European film studio ever since 1931: the soundtracks hiss, the music is tinny, several of the scenes are colour-tinted like mid-'20s silent films, the action is frequently interrupted by cryptic intertitles and Maddin's actors have been encouraged to deliver their would-be poetic dialogue in as stilted and formal a style as possible. (There's a weird tension between Maddin's dark, twisted plotlines and the often intentional amateurishness of his actors, his costumes and his sets;

Maddin's films feel like a weird cross between melodramatic high-romantic German silents like *Siegfried* and *Kriemhilde's Revenge* and the backyard Biblical epics that U.S. church groups filmed and distributed regionally in the late '50s and early '60s.)

Alp is on the way

Careful contains perhaps Maddin's wildest setting ever: the mountain-side village of Tolzbad, whose citizens live in such fear of setting off a deadly avalanche that they've trained themselves to live their

[review]

indie

entire lives as quietly as possible. You couldn't ask for a more perfect breeding ground for twisted, repressed desires—and the handsome young alphorn-playing Johann (Brent Neale) has a head crammed full of them. He's about to marry his fiancée Klara, but the true object of his passion is his own mother, Zenaida (Gosia Dobrowolska). So consumed is he by these unnatural thoughts that his work at the butler academy where he's studying starts to suffer; eventually, he's so far gone that he slips Zenaida a love potion he's secretly concocted and attempts to molest her in her sleep. Duels, murders and, yes, avalanches soon follow.

A reader review on the IMDB

says watching *Careful* is like "stepping into a Ricola ad that's gone horribly, horribly wrong"—and that description perfectly captures the weird, ominous artificiality Maddin has achieved here. Tolzbad looks like some kind of decaying Tyrolean amusement park; every gloom-cloaked scene seems to have been filmed on the wrong side of twilight, so that even the rosy cheeks the makeup artists have applied to the younger characters make them look more like freshly embalmed corpses.

There's a campy, ironic tone to Maddin's work that prevents me from fully falling in love with it—Maddin shies away from making the kind of risky, emotional investment in the characters and the storylines that might make his films into true epics instead of merely quirky pageants. Still, Maddin remains one of the true originals on the Canadian film scene, and *Careful* is a one-of-a-kind creation, even for him. Let's just hope the Metro print has been improperly stored or maybe damaged somehow before they screen it. ☺

Careful

Directed by Guy Maddin •
Written by Guy Maddin and George Toles • Starring Kyle McCulloch, Gosia Dobrowolska and Brent Neale •
Zeidler Hall, The Citadel •
Fri-Sat, Sept 6-7 (7pm) •
Metro Cinema • 425-9212

Hotel defective

Chelsea Walls will make you hate Ethan Hawke even more than you do now

By PAUL MATWYCHUK

Ask any hip young actor or writer what kind of career they'd like to have, and they'll probably map out a trajectory that looks a lot like Ethan Hawke's. After all, what's not to admire? While Hawke appears in the occasional mainstream Hollywood picture (and has even been nominated for an Academy Award for his work in last year's *Training Day*), he genuinely seems far more interested in challenging himself with offbeat arthouse projects like *Tape* and *Hamlet*; he's published two novels, he runs his own theatre company and his wife is the cool, impossibly gorgeous Uma Thurman.

But here comes the paradox: I can't think of an actor more widely despised or held in purer contempt—especially among those very same hip young writers and actors—than Ethan Hawke. Something about Hawke—some alchemical combination of his unwashed appearance, his scraggly facial hair, his bohemian, Kerouac-reading, coffee-shop-smoking hipster posturing and the baffling ease with which he nabs fat publishing contracts for his terrible novels, Oscar nominations for his annoying movie performances and fabulous girlfriends despite his smug, self-satisfied, too-cool-for-the-room demeanour—really drives people nuts. Plus, there's that ridiculous name!

Well, now Hawke has made his first feature film as a director. It's called *Chelsea Walls*, it was shot on digital video, it has a lot of Hawke's famous friends in the cast, it's now available on video and DVD after bypassing Edmonton theatres and while I've always cut Hawke some slack because I really love *Before Sunrise*, I now find myself reluctantly joining the Hawke-hating

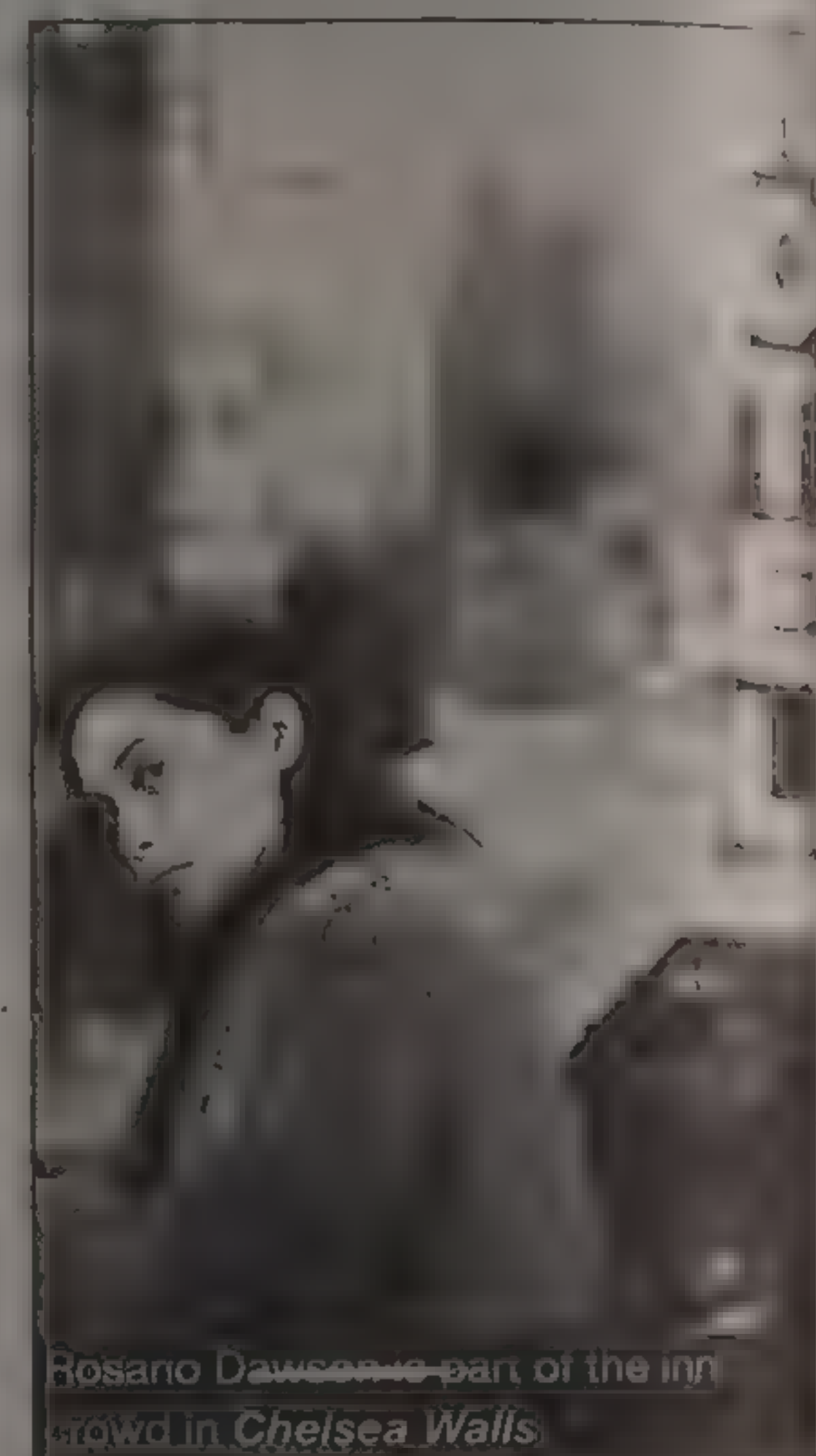
[review]

video

hordes because this thing is virtually unwatchable. The script by Nicole Burdette (based on her play) weaves together four or five subplots involving roughly a dozen denizens of New York's legendary Chelsea Hotel (the onetime home of such luminaries as Thomas Wolfe, Brendan Behan, William S. Burroughs, Bob Dylan, Dylan Thomas and Sid Vicious, not to mention the building where Janis Joplin supposedly gave Leonard Cohen perhaps the most celebrated blowjob of the '60s). But I use the term "subplot" loosely—I can't think of many movies with less forward momentum or so free of anything that you could actually call an event than this one.

Instead, we watch an assortment of well-fed actors mumbling

vacant profundities at each other while pretending to be starry artists: Kris Kristofferson pounds away at a manual typewriter in *Tough Drunken Genius* (Have you ever poured yourself a drink," he intones at one point "and it pours over you like a fall of fire?"); Robert Sean Leonard is a soulful, guitar-toting folkie with a heart full of hurt; Vincent D'Onofrio is some kind of tortured painter, John Seitz is an aging poet who holds regular conversations with the ghosts of the hotel.... On and on and on it goes, with characters staring at the peeling paint on their walls, stumbling through the



Rosano Dawson as part of the inn crowd in *Chelsea Walls*

halls, mumbling vacantly pretentious banalities to each other (one character actually talks about his desire to write a book called *The Insufferable Hunger of the Damned* while his girlfriend shaves his face—unbelievably, she doesn't slit his throat then and there), all accompanied by a monotonous, unbelievably tedious score by Wilco's Jeff Tweedy.

Well, not completely tedious—Tweedy contributes a lovely song called "Promising" that plays over the final credits. And the great jazz vocalist Jimmy Scott does a performance of John Lennon's "Jealous Guy" midway through the film that's absolutely spellbinding. And there's good work by Rosario Dawson and Tuesday Weld as two very different women each saddled with unreliable men. But there's no movie here tying all these performers together. Ethan Hawke must be a charming, very earnest, very persuasive young man to be able to get all these arty projects off the ground but isn't it about time that his friends and his financiers realized they really don't need him and all of his jiving around? ☹

Chelsea Walls

Directed by Ethan Hawke • Written by Nicole Burdette • Starring Robert Sean Leonard, Uma Thurman, Kris Kristofferson and Rosano Dawson •

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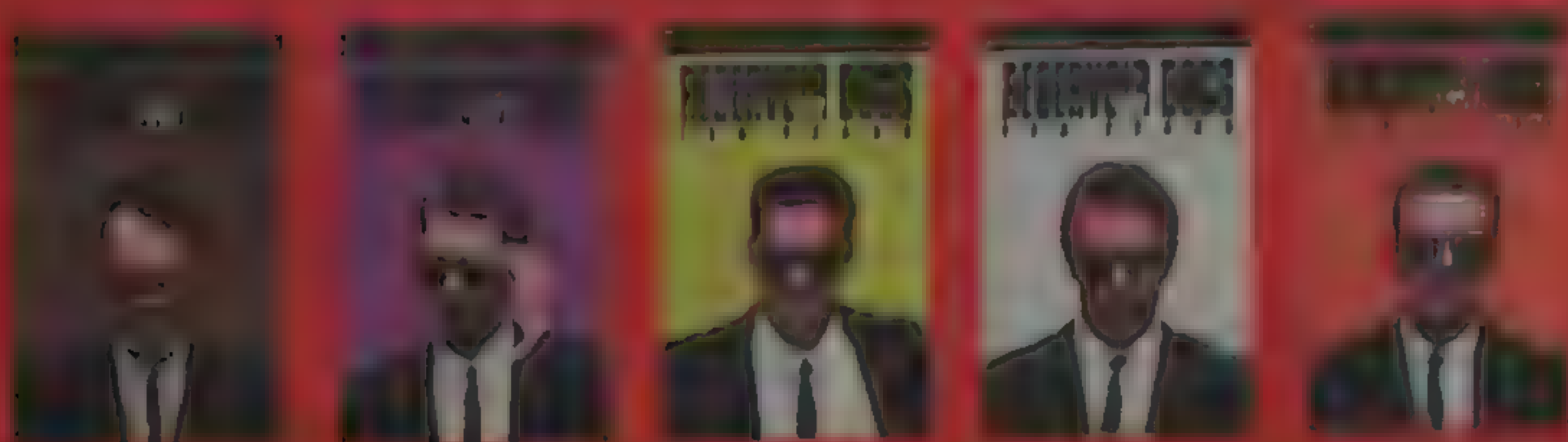
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FILM WEEKLY

NEW THIS WEEK

Careful (M) Kyle McCulloch, Gosia Dobrowolska and Bruce Neale star in *Tales from the Gimli Hospital* director Guy Maddin's bizarre, stylized, fairytale-like epic about incest, murder and family secrets tearing apart a repressed Tyrolean village where everybody lives in perpetual fear of destructive avalanches. Showing with Jeremy Podeswa's short film *Touch*. Zeidler Hall, *The Citadel*; Fri-Mon, Sept 6-9 (7pm)

City by the Sea (CO, FP) Robert De Niro, Frances McDormand, James Franco and Eliza Dushku star in *This Boy's Life* director Michael Caton-Jones's fact-based drama about a New York police detective whose investigation of the killing of a surfer on Long Beach reveals that his own son is the prime suspect. Based on an *Esquire* magazine article by Mike McAlary

Dil Hai Tumhara (CO) Rekha, Preity Zinta and Mahima Chaudhry star in this Bollywood musical by *Kya Kehna* director Kundan Shah about two sisters—one shy, the other a troublemaker—vying for their rich mother's affections as their paths cross with a handsome business tycoon and an introverted ventriloquist.

One Hour Photo (CO) Robin Williams, Connie Nielsen and Eriq La Salle star in music-video director Mark Romanek's quietly disturbing thriller about a mild-mannered middle-aged photo lab employee who develops an unhealthy obsession with the seemingly perfect suburban family whose snap shots he regularly develops

The Shop Around the Corner (EFS) James Stewart, Margaret Sullivan and Frank Morgan star in *To Be or Not to Be* director Ernst Lubitsch's classic 1940 romantic comedy about two bickering employees at a Budapest leather-goods store who don't realize they have been sending each other passionate, anonymous love letters through a post-office box. Provincial Museum Auditorium (102 Ave & 128 St); Mon, Sept 9 (8pm)

Suddenly Naked (P) Wendy Crewson and Joe Cobden star in *Better Than Chocolate* director Anne Wheeler's romantic comedy about a hard living, fortysomething romance novelist who reconnects with her zest for life when she begins a tomcat affair with a precocious 19-year-old admirer.

Swimfan (CO, FP, GR, L) Erika Christensen, Jesse Bradford and Shiri Appleby star in *Siam Sunset* director John Polson's *Fatal Attraction* like teen thriller about a girl whose crush on a champion swimmer turns violent when he fails to return her affections.

Undisputed (CO, FP) Ving Rhames, Wesley Snipes and Peter Falk star in *The Warriors* director Walter Hill's macho B movie about a prison boxing match between a cocky, Mike Tyson-like former heavyweight champion and the stoic, undefeated king of the prison boxing circuit.

Uzumaki (M) Eriko Hatsune, Fhi Fan and Ren Osugi star in director Higuchinsky's eerie film adaptation of Junji Ito's manga about a pair of young lovers who notice that nearly everyone in their seem-

ingly idyllic small town is falling prey to a troubling, all-consuming obsession with spirals. In Japanese with English subtitles. Zeidler Hall, *The Citadel*; Fri-Mon, Sept 6-9 (9:30pm)

FIRST-RUN MOVIES

Austin Powers in Goldmember (CO, FP, GR) Mike Myers, Beyoncé Knowles, Seth Green and Michael Caine star in *Meet the Parents* director Jay Roach's scatological spy spoof, in which swinging British spy Austin Powers travels back in time to the '70s to foil a plot by his archenemy Dr. Evil to kidnap his similarly over-sexed father.

Bad Company (FP) Chris Rock and Anthony Hopkins star in *Batman and Robin* director Joel Schumacher's comic espionage thriller about a streetwise bookie who is recruited by the CIA to replace his late twin brother, a Harvard-educated spy, on an important undercover mission.

Blood Work (CO, FP, L) Clint Eastwood (who also directed), Jeff Daniels, Wanda de Jesus and Anjelica Huston star in this thriller about a retired FBI director who is hired by a woman to investigate the death of her sister—the woman whose heart has recently transplanted into his body. Based on the novel by Michael Connelly.

Blue Crush (CO) Kate Bosworth, Michelle Rodriguez and Mika Boorem star in *crazy/beautiful* director John Stockwell's drama about two young women who work as maids at a Maui hotel, but who dream of carving out a career for themselves in the traditionally all-male world of competitive surfing.

The Bourne Identity (CO, FP) Matt Damon, Franka Potente, Chris Cooper and Julia Stiles star in *Go* director Doug Liman's lean spy thriller about an amnesiac man whose efforts to discover his true identity are hampered by the team of highly trained assassins who seem determined to kill him. Based on the novel by Robert Ludlum.

fear dot com (CO, FP, GR, L) Stephen Dorff, Udo Kier, Natascha McElhone and Stephen Rea star in *House on Haunted Hill* director William Malone's horror film about a police detective and a health examiner who trace a series of unexplained deaths to a mysterious, occult website

The Good Girl (GA) Jennifer Aniston, Jake Gyllenhaal, Tim Blake Nelson and John C. Reilly star in *Chuck and Buck* director Miguel Arteta's blue-collar comedy about a frustrated young married woman who seeks momentary escape from her dead-end job through an affair with an eccentric new co-worker

K-19: The Widowmaker (CO) Harrison Ford, Liam Neeson, Peter Sarsgaard and Joss Ackland star in *Strange Days* director Kathryn Bigelow's submarine suspense picture, based on the true story of a Soviet nuclear submarine that in 1961 nearly precipitated World War III when its reactor's cooling system failed, placing the vessel in danger of a meltdown

Like Mike (CO) Lil' Bow Wow and a host of NBA athletes star in *Drive Me Crazy* director John Schultz's kiddie flick about a preteen basketball player who acquires NBA-level athletic abilities whenever he dons a magical pair of

sneakers once worn by Michael Jordan.

Lilo and Stitch (CO, FP, GR) The voices of Daveigh Chase, Chris Sanders, Jason Scott Lee and Tia Carrere are featured in directors Chris Sanders and Dean DeBlois's animated comedy about a little Hawaiian girl who adopts what she thinks is a puppy but is in fact an alien on the run from an intergalactic police force.

Martin Lawrence Live: Runteldat (CO) The actor/stand-up comic discusses race, sex, money and his notorious, very public nervous breakdown in this raunchy concert film by *Whatever It Takes* director David Rayn.

The Master of Disguise (CO, FP) Dana Carvey (who also co-wrote), Jennifer Esposito, Harold Gould and Brent Spiner star in director Perry Andelin Blake's slapstick kids' comedy about a hapless busboy who learns that he belongs to a great European family with astonishing powers of physical and vocal impersonation.

Men in Black II (CO, FP, GR, L) Will Smith, Tommy Lee Jones, Rosario Dawson and Lara Flynn Boyle star in *Men in Black* director Barry Sonnenfeld's sequel to the 1997 sci-fi comedy, in which secret agents Jay and Kay reteam to battle an evil alien that has assumed the form of a Victoria's Secret supermodel.

Minority Report (CO) Tom Cruise, Colin Farrell, Samantha Morton and Max Von Sydow star in *A.I.: Artificial Intelligence* director Steven Spielberg's provocative sci-fi action picture about an officer in a futuristic police force that specializes in detecting crimes before they're committed who goes on the run after he is himself identified as the perpetrator of a future murder. Based on a story by Philip K. Dick.

Mr. Deeds (CO) Adam Sandler, Winona Ryder, Peter Gallagher and John Turturro star in *Little Nicky* director Steven Brill's remake of Frank Capra's 1936 comedy *Mr. Deeds Goes to Town*, in which a naive small-town citizen tangles with cynical reporters and big-city snobs after he inherits a multi-billion-dollar fortune.

My Big Fat Greek Wedding (CO, FP, L) Nia Vardalos (who also wrote the script, based on her one-woman stage show), John Corbett, Louis Mandylor and Andrea Martin star in director Joel Zwick's ethnic comedy about a Greek woman whose eccentric family causes her no end of headaches as she prepares to get married to a handsome WASP.

Mysteries of Egypt (SC) Omar Sharif hosts director Bruce Niebauer's lavishly photographed IMAX travelogue showcasing the wonders, both ancient and modern, of the nation of Egypt.

Possession (CO, P) Gwyneth Paltrow, Aaron Eckhart, Jeremy Northam and Jennifer Ehle star in *Nurse Betty* director Neil LaBute's film adaptation of A.S. Byatt's literary mystery about two modern-day English scholars who fall in love themselves while uncovering a secret love affair between a pair of illustrious 19th-century poets.

Road to Perdition (CO, FP) Tom Hanks, Paul Newman, Jude Law and Jennifer Jason Leigh star in *American Beauty* director Sam Mendes's ambitious gangster picture about a ruthless hit-man in 1930s Chicago who embarks on a mis-

sion of vengeance in the company of his young son. Based on the graphic novel by Max Allan Collins and Richard Piers-Rayner.

Scooby-Doo (CO) Matthew Lillard, Freddie Prinze Jr., Sarah Michelle Gellar and Rowan Atkinson star in *Never Been Kissed* director Raja Gosnell's live-action film version of the TV cartoon series, in which Shaggy, Daphne, Velma, Fred and Scooby-Doo investigate supernatural goings-on at a creepy amusement park.

Serving Sara (CO, FP) Matthew Perry, Elizabeth Hurley, Bruce Campbell and Cedric the Entertainer star in *The Ladies Man* director Reginald Hudlin's romantic comedy about a process server who embarks on a road trip with a sexy client in order to serve her husband with divorce papers.

Signs (CO, FP, GR) Mel Gibson, Joaquin Phoenix, Rory Culkin and Cherry Jones star in *The Sixth Sense* writer/director M. Night Shyamalan's eerie thriller about a Pennsylvania pastor/farmer who fears for his family's safety when enormous, elaborate crop circles begin mysteriously appearing in his fields.

Simone (CO) Al Pacino, Rachel Roberts and Catherine Keener star in *Gattaca* writer/director Andrew Niccol's fanciful romantic comedy about a Hollywood producer who secretly casts a beautiful, computer-generated "virtual actress" in the lead role of his latest film—and watches as she becomes a box-office sensation.

Spider-Man (CO, FP, GR, L) Tobey Maguire, Kirsten Dunst, Willem Dafoe and James Franco star in *Darkman* director Sam Raimi's adaptation of the Marvel comic book about an introverted high-school student who becomes a masked, web-slinging superhero after getting bitten by a genetically altered spider.



James Franco has already won a Golden Globe and starred in the biggest-grossing movie of the year, but his name may still be unknown to a lot of moviegoers. It's probably due to the fact that his GG-winning performance in the title role of *James Franco* played on American cable and hasn't been widely seen up here in Canada. In fact, there wasn't much time for anybody to notice his performance as Hamlet in *Spider-Man*, what with Willem Dafoe chewing up all the available scenery. Franco got a new movie coming out this Friday, though, called *City by the Sea*, and may it'll raise his profile a little. After all, co-stars Robert De Niro and was directed by Michael Caton-Jones—and the last time those two guys worked together was on *This Boy's Life*, the breakthrough film for another young actor, you may have heard of: Leonardo DiCaprio.

Spy Kids 2: The Island of Lost Dreams (CO, FP) Daryl Sabara, Alex Vega, Antonio Banderas and Carla Gallo star in writer/director Robert Rodriguez's sequel to his 2001 children's adventure hit, in which youthful spies Carlos and Juni are once again forced to battle an eccentric supervillain with a demented plan to destroy the world.

Stuart Little 2 (CO, FP, GR, L) Geena Davis, Hugh Laurie and the voices of Michael J. Fox, Nathan Lane and Melanie Griffith are featured in *Stuart Little* director Rob Minkoff's sweet sequel to the 1999 children's film about a human couple whose adopted son is a talking mouse. Inspired by the book by E.B. White.

XXX (CO, FP, GR) Vin Diesel, Steven Seagal, Asia Argento and Martin Lawrence star in *The Fast and the Furious* director Rob Cohen's swagging flick about a cooler-than-cool extreme sports enthusiast who is recruited by a shadowy government agency to infiltrate a Russian spy ring.

LEGEND

CO: Cineplex Odeon, 444-5468
EFS: Edmonton Film Society, 439-5285
FP: Famous Players
GA: Garneau Theatre, 433-0728
GR: Grandin Theatres, 458-9822
L: Leduc Cinema, 986-2728
M: Metro Cinema, 425-9212
P: Princess Theatre, 433-0728
SC: SilverCity IMAX, Famous Players
WEM 484-8581

GARNEAU theatre
433-0728

THE GOOD GIRL
Nightly @ 7:00 & 9:00 pm
Sat, Sun & Mon Matinee @ 2:00 pm
•14A• (sexual content)

PRINCESS THEATRE
10337 - Whyte Ave. - 433-0728

POSSESSION
Nightly @ 7:00 & 9:10 pm
Sat, Sun & Mon Matinee @ 2:00 pm
•PG• (suggestive scenes)

PRINCESS THEATRE
10337 - Whyte Ave. - 433-0728

NAKED
Nightly @ 6:50 & 9:00 pm
Sat & Sun Matinee @ 2:15 pm
•14A• ONE WEEK ONLY

LEDUC CINEMAS
4702 5097 Leduc, AB. MOVIE INFO LINE: 986 2728

Movie	Rating	Times
Spider Man	PG	Daily 6:50 Sat & Sun 1:00
Men in Black 2	PG	Daily 9:10 Sat & Sun 3:30
Blood Work	14A	Daily 7:00
Fear Dot Com	R	Daily 9:20
Stuart Little 2	G	Sat & Sun 1:30, 3:20
Swim Fan	14A	Daily 7:20, 9:30 Sat & Sun 1:20, 3:20
My Big Fat Greek Wedding	PG	Daily 7:10, 9:20 Sat & Sun 1:10, 3:10

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Showtimes for Fri,
September 6 to Thu,
September 12

GARNEAU

8712-109 St. 433-0728.

THE GOOD GIRL 14A
Sexual content. Daily 7.00 9.00 Sat Sun 2.00

PRINCESS

10337-82 Ave. 433-0728.

POSSESSION 14A
Suggestive scenes. Daily 7.00 9.10 Sat Sun 2.00

SUDDENLY NAKED 14A
Daily 6.50 9.00 Sat Sun 2.15

GRANDIN THEATRE

Grandin Mall, Sir Winston Churchill Ave,
St. Albert. 458-9822

**AUSTIN POWERS IN
INTERNATIONAL GOLDMEMBER** 14A

FEAR DOT COM R
Disturbing content. 9.00

STUART LITTLE 2 G
Sat Sun 12.10 3.00

SIGNS PG
Frightening scenes, not suitable for
younger children.

12.40 3.30 7.00 9.10

SPIDER-MAN PG
May frighten younger children. 12.20 7.00

MEN IN BLACK II PG
2.35 9.20

SWIMFAN 14A
12.30 3.20 6.50 9.15

LILLO AND STITCH G
Sat Sun 12.00 3.10

XXX 14A
5.30 9.00

METRO CINEMA

9828-101A Ave,
Citadel Theatre. 425-9212

UZUMAKI STC
Fri-Mon 9.30

CAREFUL/TOUCH STC
Fri-Mon 7.00

LEDUC CINEMAS

4762-50 St. 986-2728

SPIDER-MAN PG
May frighten younger children.
Daily 6.50 Sat Sun 1.00

MEN IN BLACK II PG
Daily 9.10 Sat Sun 3.30

BLOOD WORK 14A
Daily 7.00

FEAR DOT COM R
Disturbing content. Daily 9.20

STUART LITTLE 2 G
Sat Sun 1.30 3.20

SWIMFAN 14A
Daily 7.20 9.30 Sat Sun 1.20 3.20

MY BIG FAT GREEK WEDDING PG
Daily 7.10 9.20 Sat Sun 1.10 3.10

WETASKIWIN CINEMAS

(1) 780-352-3922.

SIGNS 14A

LILLO AND STITCH G

CINEMA GUIDE

CITY CENTRE

10200-102 Ave. 421-7020

SWIMFAN 14A

CITY BY THE SEA 14A

SPIDER-MAN/MEN IN BLACK II PG

FEAR DOT COM R

BLUE CRUSH PG

MY BIG FAT GREEK WEDDING PG

XXX 14A

Daily 1.00 3.40 7.00 9.40

SIGNS

Frightening scenes, not suitable for
younger children. DTS Digital
Daily 2.10 4.40 7.20 10.00

AUSTIN POWERS IN

INTERNATIONAL GOLDMEMBER 14A
Crude content.
DTS Digital
Daily 2.15 4.30 7.35 10.15

ROAD TO PERDITION 14A

Violent scenes
DTS Digital.
Daily 9.10

WEST MALL 8

8882-170 St. 444-1829

BLOOD WORK 14A
DTS Digital.
Fri Mon-Thu 7.10 9.35
Sat-Sun 1.40 4.25 7.10 9.35

**MARTIN LAWRENCE LIVE.
RUNTELDA** 14A
Coarse sexual language.
DTS Digital.
Fri Mon-Thu 7.05 9.20
Sat-Sun 2.20 4.30 7.05 9.20

BLUE CRUSH PG
Not suitable for younger children.
DTS Digital
Fri Mon-Thu 7.20 9.40
Sat-Sun 2.10 4.40 7.20 9.40

K-19. THE WIDOWMAKER PG
DTS Digital
Fri Mon-Thu 6.55 9.25
Sat-Sun 1.35 4.20 6.55 9.25

MR. DEEDS PG
Coarse language
DTS Digital.
Fri Mon-Thu 6.30 9.10
Sat-Sun 1.55 4.00 6.30 9.10

MINORITY REPORT 14A
Fri Mon-Thu 6.50 9.30
Sat-Sun 1.30 4.10 6.50 9.30

LILLO AND STITCH G
DTS Digital.
Fri Mon-Thu 7.00 9.00
Sat-Sun 2.00 3.55 7.00 9.00

THE BOURNE IDENTITY 14A
DTS Digital.
Fri Mon-Thu 6.40 9.15
Sat-Sun 1.50 4.15 6.40 9.15

CLAREVIEW

4211-139 Ave. 472-7600

SWIMFAN 14A
DTS Digital
No passes.
Daily 12.40 2.45 4.50 7.15 9.30

CITY BY THE SEA 14A
Coarse language.
DTS Digital
Daily 1.10 4.30 7.45 10.15

FEAR DOT COM R
Disturbing content.
DTS Digital.
Daily 7.50 10.20

SERVING SARA PG
Coarse language, crude content.
DTS Digital
Daily 1.30 4.20 7.20 9.55

BLUE CRUSH PG
Not suitable for younger children.
DTS Digital
Daily 1.40 4.10 7.05 9.40

MY BIG FAT GREEK WEDDING PG
DTS Digital.
Daily 12.45 2.50 5.00 7.10 9.20

XXX 14A
DTS Digital.
Daily 1.20 4.00 7.00 9.50

SIGNS PG
Frightening scenes, not suitable for
younger children.
DTS Digital
Daily 12.30 2.45 5.05 7.30 10.00

SPY KIDS 2: THE ISLAND OF LOST DREAMS G
DTS Digital
Daily 1.00 3.00 4.45 6.50 9.00

AUSTIN POWERS IN GOLDMEMBER 14A
Crude content. DTS Digital
Daily 12.35 2.55 5.05 7.40 10.10

STUART LITTLE 2 G
DTS Digital
Daily 12.50 3.10 5.15

SOUTH EDMONTON COMMON

1525-99 St. 436-8585

SWIMFAN 14A
No passes.
THX Daily 12.50 3.10 5.20 7.40 10.10

DIL HAI TUMHARA STC
Daily 12.30 4.30 8.30

UNDISPUTED

Coarse language
DTS Digital
Daily 12.45 3.15 5.40 8.10 10.40

ONE HOUR PHOTO 14A
THX Daily 12.40 3.00 5.15 7.30 9.50

CITY BY THE SEA 14A
Coarse language
THX Daily 1.30 4.20
7.10 9.45

SPIDER-MAN/MEN IN BLACK II PG
May frighten younger children
Daily 2.15 7.15

POSSESSION PG
Suggestive scenes.
DTS Digital
Daily 1.40 4.10 6.30 9.10

FEAR DOT COM R
Disturbing content
DTS Digital
Daily 1.50 4.50 7.45 10.20

SIMONE G
DTS Digital
Daily 10.15

XXX 14A
DTS Digital. On 2 screens.
Fri-Sun Tue-Thu 1.00 2.00 4.00
5.00 7.00 8.00 10.00 10.45
Mon 1.00 2.00 5.00
8.00 10.00 10.45

BLUE CRUSH PG
Not suitable for younger children
DTS Digital.
Daily 1.20 3.40 6.50 9.20

MY BIG FAT GREEK WEDDING PG
THX Daily 12.30 2.50
5.10 7.20 9.40

SPY KIDS 2: THE ISLAND OF LOST DREAMS G
DTS Digital
Daily 12.55 3.20 5.30 7.50

AUSTIN POWERS IN GOLDMEMBER 14A
Crude content.
DTS Digital
Daily 1.15 3.30 5.50
8.15 10.30

STUART LITTLE 2 G
DTS Digital.
Daily 1.45 3.45

ROAD TO PERDITION 14A
Violent scenes.
DTS Digital
Daily 1.10 3.50 6.40 9.30

MINORITY REPORT 14A
DTS Digital.
Daily 5.45 9.00

WEST MALL 8

8882-170 St. 444-1331

EIGHT LEGGED FREAKS 14A
Fri-Sun 1.45 4.00 7.15 9.45
Mon-Thu 7.15 9.45

DIVINE SECRETS OF THE YA-YA SISTERHOOD 14A
Fri-Sun 1.30 6.45
Mon-Thu 6.45

THE COUNTRY BEARS G
Fri-Sun 2.15 4.45

THE SUM OF ALL FEARS 14A
Fri-Sun 1.15 3.45 6.30 9.00
Mon-Thu 6.30 9.00

REIGN OF FIRE PG
Frightening scenes, not suitable for
younger children
Daily 7.00 9.15

SCOOBY-DOO PG
Fri-Sun 2.00 4.30 7.30 9.30
Mon-Thu 7.30 9.30

UNDERCOVER BROTHER PG
Coarse language
Fri-Sun 2.30 5.00 7.40 10.10
Mon-Thu 7.40 10.10

ABOUT A BOY PG
Coarse language
Fri-Sun 4.15 10.00
Mon-Thu 10.00

VILLAGE TREE

1 Gervais Rd. St. Albert 459-1848

CITY BY THE SEA 14A
Coarse language
Fri 7.15 9.45
Sat-Sun 1.15 4.00 7.15 9.45
Mon-Thu 7.15

SERVING SARA PG
Fri 7.30 9.00
Sat-Sun 2.00 4.15 7.30 10.00
Mon-Thu 7.30

MY BIG FAT GREEK WEDDING PG
Sat-Sun 1.45 4.45 7.15 9.45
Mon-Thu 7.15

BLUE CRUSH

Not suitable for younger children
Fri 7.00 9.30
Sat-Sun 1.30 4.00 7.00 9.30
Mon-Thu 7.00

BLOOD WORK 14A
Fri 7.00 9.30
Sat-Sun 1.30 4.30
10.30
Mon-Thu 7.00

SPY KIDS 2: THE ISLAND OF LOST DREAMS G
Fri 6.45 9.15
Sat-Sun 1.00 3.45 6.45 9.15
Mon-Thu 6.45

THE MASTER OF DISGUISE G
Fri 6.30 8.4
Sat-Sun 2.00 4.30 6.30 8.45
Mon-Thu 6.30

ROAD TO PERDITION 14A
Violent scenes. Fri 6.45 9.15
Sat-Sun 1.00 3.45 6.45 9.15
Mon-Thu 6.45

MR. DEEDS PG
Coarse language
Fri 7.30 10.00
Sat-Sun 1.45 4.4 7.30 10.00
Mon-Thu 7.30

LIKE MIKE G
Fri 6.45 9.00 Sat-Sun 1.15 4.15 6.45 9.00
Mon-Thu 6.45

SCOOBY-DOO PG
Fri 6.30 8.45 Sat-Sun 1.15 4.00 6.30 8.45
Mon-Thu 6.30

THE BOURNE IDENTITY 14A
Fri 6.30 9.00 Sat-Sun 1.00 3.45 6.30 9.00
Mon-Thu 6.30

FAMOUS PLAYERS

GATEWAY 8

29 Ave, Calgary Trail. 436-6977

BAD COMPANY 14A
Fri Mon Tue Wed Thu 6.55 9.25
Sat Sun 1.10 3.50 6.55 9.25

BLOOD WORK 14A
Fri Mon Tue Wed Thu 6.50 9.20
Sat Sun 2.00 4.30 6.50 9.20

LILLO AND STITCH G
Fri Mon Tue Wed Thu 7.15 9.15
Sat Sun 1.40 3.40 7.15 9.15

SERVING SARA PG
Coarse language, crude content
Fri Mon Tue Wed Thu 7.30 9.45
Sat Sun 1.30 4.00 7.30 9.45

SIGNS PG
Frightening scenes, not suitable for
younger children
Fri Mon Tue Wed Thu 7.00 7.20 9.30 9.50
Sat Sun 1.00 1.50 3.30 4.20
7.00 7.20 9.30 9.50

THE BOURNE IDENTITY 14A
Fri Mon Tue Wed Thu 7.10 9.40
Sat Sun 1.20 4.10 7.10 9.40

THE MASTER OF DISGUISE G
Fri Mon Tue Wed Thu 6.45 9.10
Sat Sun 1.15 3.20 6.45 9.10

PARAMOUNT THEATRE

10233 Jasper Ave. 428-1307

THE BOURNE IDENTITY 14A
7.00 9.20

SILVER CITY WEST EDMONTON MALL

WEM, 8882-170 St. 444-2400

AUSTIN POWERS IN GOLDMEMBER 14A
Crude content.
1.45 4.10 7.25 9.50

CITY BY THE SEA 14A
Coarse language
1.10 4.00 7.10 10.10

FEAR DOT COM R
Disturbing content. 7.45 10.35

MY BIG FAT GREEK WEDDING PG
1.15 4.15 7.15 10.15

MYSTERIES OF EGYPT G
IMAX 2D. 6.30

ROAD TO PERDITION 14A
Violent scenes. 12.50 3.40 6.40 9.40

SERVING SARA PG
Coarse language, crude content
1.25 4.25 7.35 10.25

SIGNS PG
Frightening scenes, not suitable for
younger children
12.55 3.50 6.50 9.45 10.20

SPIDER-MAN/MEN IN BLACK II PG
May frighten younger children
1.20 6.45

SPY KIDS 2: THE ISLAND OF LOST DREAMS

1.50 4.20 7.00

STUART LITTLE 2 G
1.13 4.50

SWIMFAN 14A
No passes
1.40 4.40 7.40 10.40

UNDISPUTED 14A
Coarse language
2.00 4.45 7.20 10.00

XXX 14A
1.00 1.30 3.50 4.30 7.30
7.50 10.30 10.45
IMAX. 1.00 3.50 7.50 10.45

WESTMOUNT CENTRE

111 Ave. Great Rd. 455-8726

CITY BY THE SEA 14A
Coarse language
Fri Mon Tue Wed Thu 7.20 9.50
Sat Sun 1.20 3.45 7.20 9.50

MY BIG FAT GREEK WEDDING PG
Fri Mon Tue Wed Thu 7.10 9.30
Sat Sun 1.30 4.00 7.10 9.30

SIGNS PG
Frightening scenes, not suitable
for younger children
Fri Mon Tue Wed Thu 6.50 9.20
Sat Sun 1.00 3.30 6.50 9.20

XXX 14A
Fri Mon Tue Wed Thu 7.00 9.40
Sat Sun 1.10 4.15 7.00 9.40



EIGHT LEGGED FREAKS

Sat Sun 11.45
Daily 2.05 4.40 7.40 10.10
Midnight Fri Sat 12.15

MR. DEEDS PG
Coarse language
Sat Sun 11.30
Daily 1.40 4.25 7.20 9.40
Midnight Fri Sat 11.50

DIVINE SECRETS OF THE YA-YA SISTERHOOD 14A
Sat Sun 11.25
Daily 1.55 4.30 7.00 9.35
Midnight Fri Sat 12.10

THE COUNTRY BEARS G
Sat Sun 11.05
Daily 1.15 3.15 5.15

STAR WARS: EPISODE II-ATTACK OF THE CLONES PG
Sat Sun 10.3
Daily 1.20 4.10 6.55 9.50
Midnight Fri Sat 12.25

SCOOBY-DOO PG
Sat Sun 11.10
Daily 1.05 3.05 5.00 7.15 9.2
Midnight Fri Sat 11

THE SUM OF ALL FEARS 14A
Sat Sun 11.10
Daily 1.45 4.20 7.05 9.45
Midnight Fri Sat 12.20

REIGN OF FIRE PG
Frightening scenes, not suitable
for younger children
Sat Sun 11.3
Daily 1.50 4.45 7.35
Midnight Fri Sat 12.05

THE CROCODILE HUNTER: COLLISION COURSE G
Sat Sun 11.15
Daily 1.10 3.10 5.10 7.25 9.30
Midnight Fri Sat 11.30

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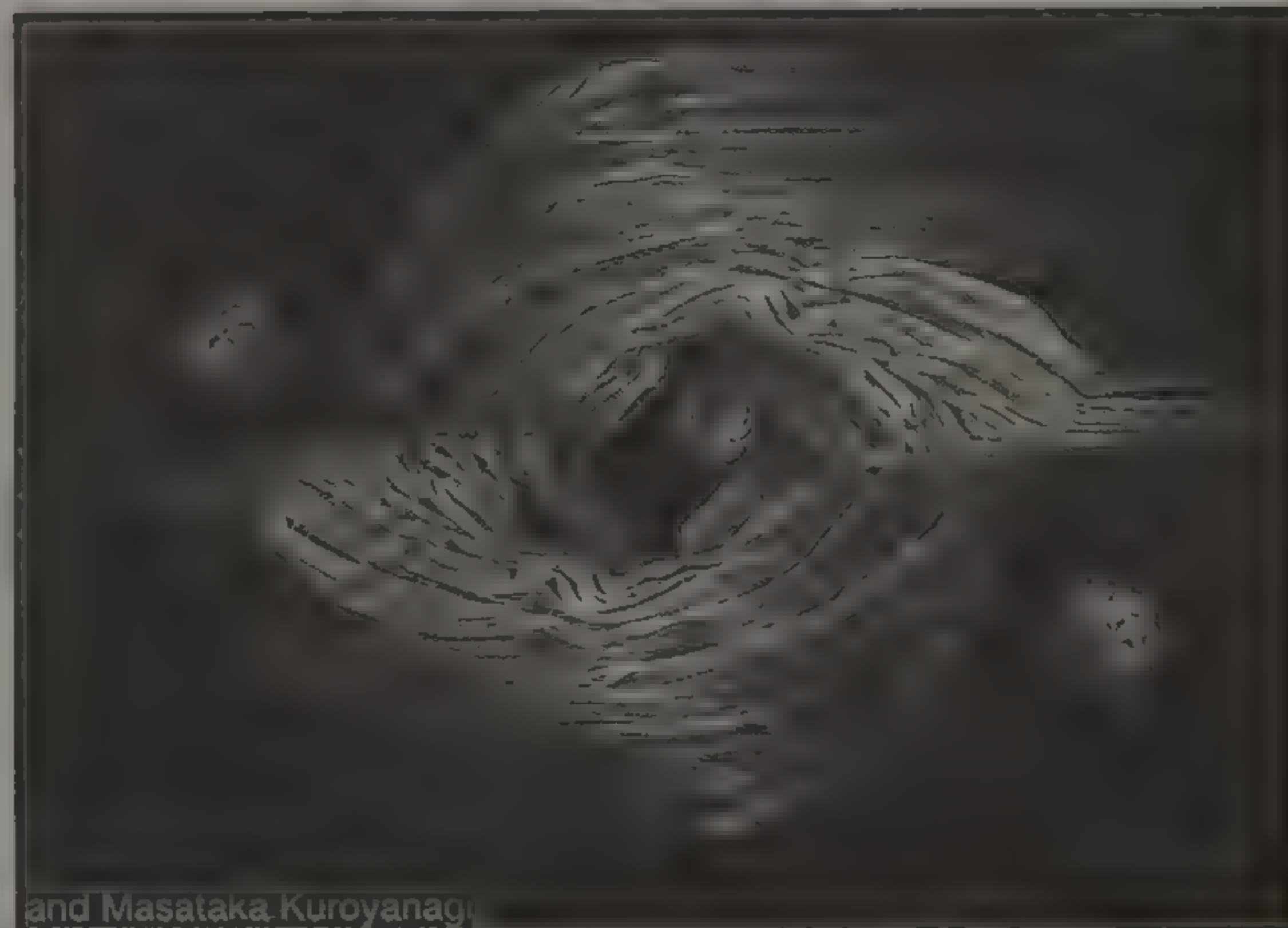
Choice and Chance by John D'Arcy



Noboru Sawa



John D'Arcy



John D'Arcy and Masataka Kuroyanagi

Prints charming

Oilsands executive
helps put SNAP on
the international map

BY AGNIESZKA MATEJKO

The story behind *Choice and Chance*, the inaugural SNAP International Print Biennial 2002 (which celebrates the 20th anniversary of the founding of the Society of Northern Alberta Print-artists) proves that fairy tales sometimes do come true. "One quiet Saturday afternoon," says SNAP coordinator Shelley Wilson, "I was sitting there minding the gallery when a pleasant, unassuming gentleman strolled in." He looked at the exhibition, then, in a soft-spoken yet self-

possessed manner, asked to purchase a large portfolio of prints worth \$2,500. "That was surprising enough," says Wilson, but what he said next startled her even more.

"I would like to sponsor something on behalf of TrueNorth Energy," said the gentleman, whom Wilson now recognized as D'Arcy

[press] **visual arts**

Levesque, the vice-president of the oilsands development company and a well-known Alberta arts philanthropist. "Okay," stammered Wilson in response. "Perhaps a competition, or something like that," added Levesque. "Okay," she replied faintly, words failing her.

Wilson was not speechless for

long. She enthusiastically brought the matter up with the SNAP board of directors, who soon settled on founding an international biennial and print competition. "We decided on an international biennial," she says, "since we already have a wonderful set of international print artists in our membership. With such a huge resource of members we decided that we could pull off a full-sized print biennial." The winners—who will be announced at the opening gala on September 7—will receive substantial prizes: \$5,000 for first place, \$3,000 for second and \$2,000 for third.

As the call for submissions went out and a jury of internationally known artists was struck, slides from artists around the world began to flood in. "We kept getting slides and

slides and slides," says Wilson in amazement. More than 700 slides from 250 applicants were sent in from around the globe. Wilson laughs as she says that the only continents not represented are Antarctica ("where not much in the way of printmaking is taking place") and Africa. "For us [at SNAP] to be receiving submissions from Iceland, Ireland and India was extraordinary," she says. "They ranged from mezzotint and woodcut, which are traditional techniques, to digital images." Judging by the final selection, the jury felt that there was an obligation to honour the range of approaches submitted.

Spontaneous inflections

Despite the diversity, what struck Wilson most keenly was the vast humanity of the submitting artists. "For all their accomplishments, their [artistic] goals are so human," she says. "They are about our common humanity." For instance, Edmonton's Karen Dugas explores states of extreme emotion through her art. "From pleasure to angst, the works illustrate the rollercoaster that is our life," she writes. Japanese artist Toshihisa Fudezuka echoes this theme of spontaneously arising emotions through her explorations of the vicissitudes of daily events. "wonder why things are this difficult," she writes in her poetic artist statement. "Those things, even in time, I notice them/Those contradictions, my responding reactions/I could give them form."

For Romanian-born Florin Hategan, art is a means of intimate communication between the artist and the viewer. "It is my way to tell the truth about the inside and outside worlds," he says. Claude Sinte from Belgium has chosen to evoke one of the most common of life's experiences: the dark magic of the night. "In this darkness, one can only see with one's mind, which guides us to wisdom, restraint and humility," he writes. "What they all end up saying is that we are all in this together," says Wilson. "That is what SNAP is about. It's a co-operative. Here, artists come together to make art and show it—and the art is for everybody."

A vocation in Florida

What would cause an oilsands development company like TrueNorth Energy not only to fund a printmaking biennial but also to initiate one? "What distinguishes Canada as a society from other countries is our cultural community," responds Levesque. "Artists help us to celebrate those things that make us distinctly Canadian. We live in a world that's so full of complex issues and problems, it is reassuring to look at art." Levesque believes that art is not only good for the soul; he argues vehemently that it's even good for business. He cites studies—in particular Richard Florida's influential recent book *The Rise of the Creative Class*—that have shown that cities that encourage creativity and maintain a thriving cultural climate are more successful.

Astral Horoscope

By MATT SHORT



ARIES (Mar 20-Apr 19): Now that your planetary ruler, Mars, is in the sign of Virgo, energies will be directed toward diet, the workplace and health-related topics. So why are your eating habits getting worse? Don't let overwork keep you from taking care of yourself. Your practical qualities are surfacing and detailed work should become easier than usual. New clothes, haircuts and different looks may also be sought after. Use caution dealing with co-workers, as arguments and conflicts are possible at this time. Pets, tools and medicine are highlighted.



TAURUS (Apr 20-May 19): Your ruling planet, Venus, continues harmoniously through the sign of Libra this week. Sudden job promotions are possible around September 5, along with practical purchases, including new clothes for work and finally buying something you've had your eye on for a while. Unexpected social events involving co-workers and old friends are also seen. On September 9, Venus moves into sexy Scorpio, increasing your already natural sensuality. This will be a favourable time for relationships and social activities, but beware of general overindulgence and taking loved ones for granted. Capricorn and Aquarius may be involved.



GEMINI (May 21-June 21): Circumstances have been in your favour lately as your planetary ruler, Mercury, continues to be in great harmony with the other planets. As Mercury moves through the astrological sign of Libra, romance, good communications and harmonious relationships should transpire. Private schools, time alone, secret trips or communications with undercover lovers are forecast within a day of September 5, especially involving universities, churches and faraway places. Use your current balance to get important things done now or by next week at the latest. Pisces could play a part.



CANCER (June 21-July 22): Planetary vibrations show good fortune, unless you turn things around by being overly emotional. Financial enhancements have been prominent, possibly related to housing, universities and foreign places. There will be a new Moon in Virgo on September 7, indicating impulses for renewal both in your job and health. This is the time for decisions regarding changes in diet, new clothing, medicines and internal healing. If there were ever a chance for you to have sexual interludes during the workday, it would be September 10. Good luck!



LEO (July 23-Aug 22): Now that your ruler, the sun, is moving through your second house, financial matters, material success and earning potential will be a major focal point. Your natural generosity could become temporarily filtered. Money will be spent with a budget in mind on romance, artistic pursuits, children and recreational activities. Power issues regarding work, joint finances and insurance are forecast for September 7, so protect your money and belongings. Changes could also manifest themselves in diet or dress. Increases in libido and possible financial speculations are also indicated. Scorpio or Aries could apply.



VIRGO (Aug 23-Sept 22): Career transition and home redecoration may have become somewhat slow-moving, but your planetary ruler, Mercury, is in great shape this week. Focus remains on love, beauty, income and schooling that could increase your salary. Secret trips, purchases and conversations are shown midweek, along with increases in dreams, imagination and intuition. Use these harmonious influences immediately to get important business matters resolved. Crucial information could be delayed. Pisces may be involved.



LIBRA (Sept 23-Oct 22): Cosmic forces are in your favour as your planetary ruler, Venus, continues moving through your sign. Beauty, grace, love affairs and financial enhancements surround you. Around September 5, sudden social situations involving old friends could bring unexpected new romances and associations, especially involving an Aquarius or Capricorn. Benefits from authority figures and travel involving your career are also forecast. By September 9, Venus will move into sexy Scorpio, increasing your desire and allowing you to seduce lovers with ease.



SCORPIO (Oct 23-Nov 21): Your efforts to change the way you earn your income will continue as your planetary ruler, Pluto, remains in your second house. Business dealings with other people's money, advanced technology, insurance, taxes and inheritance are probable at this time. Increased energy and initiative toward humanitarian functions, friendships and your biggest dream are also shown. Power struggles and excessive costs concerning parental figures, children, romances and joint finances are indicated for September 7. This is not the time for financial speculation. Pay attention to sudden intuitions. Leo may be involved.



SAGITTARIUS (Nov 22-Dec 21): Your spiritual, intuitive and psychic abilities are in high gear as your two planetary rulers, Jupiter and Neptune, align in an exact opposition. These planetary forces may cause paranoia and grand illusions due to added creativity and imagination, making this an excellent time for artists. You may find yourself avoiding reality through the abuse of drugs, alcohol, excessive sleep, fantasy and TV. Increased isolation and the possibility of deception are also shown, especially involving relationships, neighbours, family and in-laws. This is not the time to make agreements or to sign contracts. Beware of strange cults and things that seem to be ideal. With proper direction, these energies could turn dreams into reality. Pisces could play a role.



CAPRICORN (Dec 22-Jan 20): Cosmic influences remain in your favour as your two planetary rulers, Saturn and Uranus, orbit the sun, sending harmonious vibrations your way. Sudden social activities with friends could bring unexpected love affairs and financial enhancements around September 5, especially involving co-workers and the signs Taurus and Libra. Benefits from authority figures and possibilities of raises are also shown at this time. Signs point to more than one source of income. Communications, schools, the workplace and health-related issues are highlighted. An Aquarius could be involved.



AQUARIUS (Jan 21-Feb 18): Circumstances continue to solidify for you as your two planetary rulers, Uranus and Saturn, remain in a harmonious position. Your sights are set on realistic goals, as careful planning replaces your unpredictable impulsive nature. Themes of love, social activities, beautification and financial matters are shown in a positive light close to September 5, especially involving Capricorn, Taurus or Libra. A benefit from authority figures and reconnections with romances from the past or with older partners are also shown. Scorpio or Aries could be involved.



PISCES (Feb 19-Mar 19): You're a dreamer at heart, and now your dreams are bigger than ever. Your two planetary rulers, Neptune and Jupiter, are at odds with each other, making you increasingly unrealistic. Your natural escapist tendencies will be elevated, bringing fantasy, sleep, self-medication, TV and possibilities of laziness. Too many directions, along with difficulties concerning religion, universities, travel and foreigners, are indicated. Blessings received at this time may not be quite as great as you think they are, but this is still a beneficial time for you. The sign Sagittarius could apply.

ARTS WEEKLY

For a FREE listing, fax 426-2889 or e-mail listings@vue.ab.ca.

Deadline is 3pm Friday.

ART GALLERIES

Also see What's Happening Downtown on page 45.

AGNES BUGERA GALLERY INC. 12310 Jasper Ave., 482-2854. • **TOTEMS:** Douglas Bentham's vertical, totemic-shaped sculptures in brass and bronze. Sept. 14-27.

ART BEAT GALLERY 8 Mission Ave., St. Albert, 459-3679. New works by gallery artists Audrey Pfannmuller, Jeanne Stangeland, Min Ma, Sophia Podryhula-Shaw, and Kari Duke. New to the gallery: acrylic abstracts by Jane Appleby. Until Sept. 20.

CENTRE D'ARTS VISUELS DE L'ALBERTA 20, 8627 Rue Marie-Anne-Gaboury 91 St., 461-3427. Artworks by Tovo, Jeannine Chalfoux, Jacques Rioux and Louise DesRosiers. Sept. 6-28.

DOUGLAS UDELL GALLERY 10332-124 St., 488-4445. **SOME NOTES AND OBSERVATIONS ON V:** New sculptures by Joe Fafard.

ELECTRUM DESIGN STUDIO 12419 Stony Plain Rd., 482-1402. Open Tue-Fri 10am-5pm; Sat 10am-4pm. **BEING THERE:** Recent landscape paintings by Kate More. Opening reception SAT, Sept. 21, 1-4pm. Sept. 17-Oct. 19.

EXTENSION CENTRE GALLERY Second Floor, University Extension Centre, 8303-112 St., 492-3034. Open Mon-Fri 8:30pm, Sat 9-12 noon (until Sept. 25). **ALBERTA LANDSCAPE:** Alfred Schmidt exhibition. Until Sept. 25.

FAB GALLERY 1-1 Fine Arts Building, U of A Campus, 112 St., 89 Ave., 492-2081. Open Tue-Fri 10am-5pm; Sun 2-5pm. **SURFACE AND METTLE:** Prints pertaining to vernacular culture by Steven Dixon, Helen Gerritzen, Sandy Haeseker, Walter Jule, Bill Laing. Until Sept. 7. Opening reception FRI, Sept. 6, 7-10pm.

FORT DOOR 10308-81 Ave., 432-7535. Open Mon-Sat 10am-6pm; Thu-Fri 10am-9pm; Sun 12-5pm. Eskimo soapstone carvings (loons, bears and hunters) by J. Arnamsa, West Coast Indian and Eskimo gold and silver jewellery (rings, bracelets, pendants, earrings) by Carmen Goertzen. Until Sept. 30.

THE FRINGE GALLERY Bsm., 10516 Whyte Ave., 432-0240. Open daily 9:30am-6pm. Closed Sun. **THE FLESH FORMS:** Paintings by Doug Jamha, photographs by Jill Watamaniuk. Until Sept. 30. Opening reception SAT, Sept. 7.

GENERATIONS GALLERY 5411-51 St., Stony Plain, 963-2777. Open daily 10am-4pm. Recent watercolour landscapes by Pierre Bataillard. Folk painted tableware by Will Truchon. Until Sept. 9.

HARCOURT HOUSE 10215-112 St., 426-4180. Open Mon-Fri 10am-5pm; Sat 12-4pm. • **EDMONTON SCULPTURE: THE NEXT GENERATION:** Abstract sculpture, curated by Terry Fenton. Until Sept. 7. • **1+2:** Plastic bio-morphic pieces made from different arrangements of the same basic modular elements by Simon Black. Sept. 12-Oct. 19. Opening reception SAT, Sept. 7, 2-4pm. • **FRONT ROOM:** Artist Trading Card Session. Create and trade hockey card sized pieces of art. No experience necessary. Everyone welcome. SAT, Sept. 7, 2-4pm. • **PEEP SHOW:** Open House Event, featuring Simon Black, Doreen Dubriel and Tessa Nunn. THU, Sept. 12, 5:30pm-10pm. • **PIN-HEADS:** Heads covered in pins and beads by Doreen Dubriel. Sept. 12-Oct. 19. Opening reception SAT, Sept. 7, 2-4pm.

HOTHOUSE HOME AND GIFT 8004 Gateway Blvd., 434-2184. Open daily, retail hours. Works by Derrick Lipinski. Until Sept. 22.

JEFF ALLEN ART GALLERY Strathcona Place, 10831 University Ave., 433-5807. **INSTRUCTOR'S ARTS AND CRAFTS:** Group exhibition. Until Sept. 26.

KAMENA GALLERY 5718-104 St., 944-9497. **SPRING COLLECTION:** Gallery artists and new work by Willie Wong.

McMULLEN GALLERY University of Alberta Hospital, East Entrance, 8440-112 St., 407-7152. **KALAMKARI: INDIA BY DESIGN:** Dyed and printed Indian textiles featuring costumes and hand-painted textiles inspired by Kalamkari designs. Sept. 7-Nov. 17. • **Also on display outside the Gallery:** **SACRED PLACES AROUND THE WORLD:** Platinum prints by Dr. Allan W. King.

MODERN EYES GALLERY AND GIFT 40, 24 Perron Street, St. Albert, 459-9102. Ian Sheldon, Exhibition and Sale. Until Sept. 14. Opening reception FRI, Sept. 6, 5-7pm, artist in attendance. • **SAT, Sept. 7:** Watch Ian Sheldon paint.

PROFILES PUBLIC ART GALLERY 19 Perron Street, St. Albert, 460-4310. Open Tue-Sat 10-5pm. Thu until 8pm. **EYE OF THE STORM:** New clay, steel and charcoal works by Sharon Moore-Foster. Sept. 5-28. Opening reception THU, Sept. 5, 7-9pm.

SCOTT GALLERY 10411-124 St., 488-3619. Open Tue-Sat 10am-5pm. • **INTERPRETATION: MEMORY SUITE III:** New works on paper and glass by Brenda Malkinson. Sept. 7-24. Opening reception SAT, Sept. 7, 1-4pm, artist in attendance.

SNOWBIRD GALLERY WEM, 8882-170 St., 444-1024. Featuring works by J. Yardley-Jones and Gregg Johnson. Acrylics by Jim Vest, pottery by Noburo Kubo and Jacqueline Stenberg. Art glass available. Artists in the courtyard continues every weekend.

STUDIO GALLERY 143 Grandin Park

Plaza, St. Albert, 460-5990. Open Tue 10am-5pm; Sat 10am-4pm. **TIME, SPACE, ART OF THE PART:** Flora, fauna, flower, gallery artists.

SUSSEX GALLERIES 290 Saddleback Rd., 988-2266. Landscapes, cityscape florals, nudes, surreal paintings as well as glassworks, sculptures and ceramics by various artists.

TELUS CENTRE Main Floor, 87 Ave. 111 St., 492-3034. Open Mon-Fri 4:30pm. Heather Spears Exhibition Sept. 9-27.

UPSTAIRS GALLERY Great Bear Framing 2nd Fl., 11631-105 Ave., 452-8906. **MER BREEZE:** Linda Stainer, Peter Ivens, Peter von Tiesenhausen, Daryl Rydman, Richard Yates, Adele Knowler, Robert van Schaik and others. Until Sept. 5.

THE VAAA GALLERY 3rd Fl. Harcourt House, 10215-112 St., 421-1731. **NAMASTE: A PHOTOGRAPHIC JOURNEY IN SOUTHERN INDIA:** Black and white documentary photographs by Dan Power. Until Sept. 26. Opening reception THU, Sept. 12, 7-10pm, artist in attendance.

DANCE

JUBILEE AUDITORIUM 11455-87 Ave., 451-8000. Stomp. Until Sept. 8. TIX \$32-\$52 @ TicketMaster.

THEATRE

COCKTAILS AT THE ROXY The Roxy 10708-124 St., 453-2440. Roxy fundraiser season celebration party. Sept. 14.

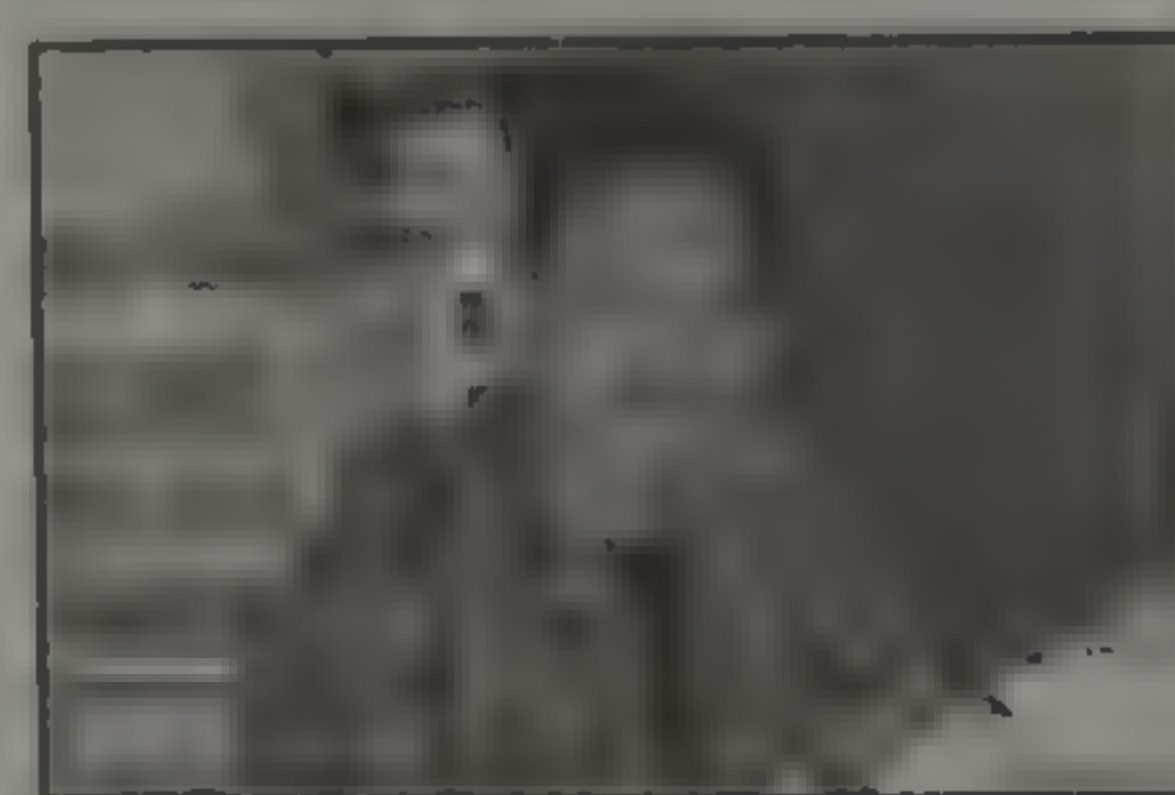
DADS...THE MUSICAL Mayfield Dinner Theatre, 16615-109 Ave., 483-4051. By Robert More and Tom Doyle. A humorous look at the results of reversing traditional family roles. Until Sept. 8.

THE GREAT ELECTRICAL REVOLUTION Mayfield Dinner Theatre, 16615-109 Ave., 483-4051, 486-7827. Set in Saskatchewan 1937 during the depression. The Gallaghs have been deprived of electricity. Encouraged and aided by the anarchist Vladimir Rosta, they strike against the Moose Jaw Light and Power Company. Sept. 13-Nov. 3.

HAPPY DAZE Jubilations Dinner Theatre Upper Level, Phase III, WEM, 484-2424. There's going to be a big rock 'n' roll star playing at the Save Arnold's benefit. Until Nov. 3.

ROCKMORE HIGH-CLASS OF '59 Celebrations Dinner Theatre, 13103 Fort Rd., 448-9339. By Randy Brososky and Stewart Burdett. Welcome to Rockmore High. The school that teaches the four 'R's: readin', ritin', rock 'n' roll. Until Nov. 2. TIX \$43.95 reg Sun, Wed, Thu; \$49.95 Fri, Sat. \$20 children under 12. Children under 2 years free.

THEATRESPORTS New Varscona Theatre 10329-83 Ave., 448-0695. Every Friday @ 11pm Rapid Fire Theatre features teams of improvisers.



Water colour
with Willie Wong

LEVEL I

- LANDSCAPES
- FLOWERS
- PORTRAITS
- LEARN HOW TO MIX PAINTS
- BASIC DRAWING AND VARIOUS TECHNIQUES
- 30 CLASSES TO BE COMPLETED IN 12 MONTHS



KAMENA
Gallery & Frames Ltd.
5718-104 st. 944-9497
www.kamenagallery.com

LEVEL II:

- LARGE FORMAT PAINTING
- LEARN HOW TO IMPROVE YOUR PAINTING BY ADDING AND DELETING (MIXED MEDIUM)
- 20 CLASSES TO BE COMPLETED IN 10 MONTHS

GREY & NORTH

Need of picking up his socks
going for her to finish
around the

Best of the series
for our new TV
Who's on Top?

Shot entirely in Edmonton
for Life Network, the series takes
a playful look at the differences
between men and women—
from sensitivity and vanity to
spending, cleaning and compet

If you'd like to be our
next participant, call Jim at
440.2022 x264

EVENTS WEEKLY

FREE listing, fax 426-2889 or
listings@vue.ab.ca.
line is 3 pm Friday.

DISPLAYS/MUSEUMS

AVIATION MUSEUM 11410
Way Ave., 451-1175. Open daily
4pm. Telling the story of Edmonton's
pilots, Alaska Highway construction,
Russia and commercial aviation
development.

EDMONTON BOTANIC GARDEN 5 km SW
Edmonton on Hwy 60, 987-3054. Open
weekends. Authentic Japanese garden,
trail, 80 acres of connected gardens.
\$5.50 adult; \$5.75 student/senior; \$4
youth (13-17 yrs); children under 4 free.

JANZEN NATURE CENTRE Fox Dr.,
Edmonton, 496-8787, 496-2925. Open
weekdays 9am-4pm; weekends, 11am-
4pm. •**ANIMALS AS ARCHITECTS**: Weekends,
in 1-4pm. TIX \$1 child (2-12 yrs);
adult; \$1.25 youth (13-17 yrs)/senior;
25 family.

SEE HERITAGE MUSEUM St. Albert
459-4598. Open Mon-Sat 10am-5pm; Sun 1-
4pm. •**ST. ALBERT: THIS IS OUR STORY**:
Permanent exhibition. •**CRY OF THE LOON**:
Nov. 16. •**DISCOVERY ROOM**: An
interactive educational venue dedicated to

children and families. Suggested donation
\$2.

MUTTART CONSERVATORY 9626-96A St.,
496-8755. Open Mon-Fri 9am-6pm; Sat-Sun
11am-6pm. TIX \$5 adult, \$4 senior/youth,
\$2.50 child, \$15 family.

ODYSSIEUM 11211-142 St., 452-9100.
Open Sun-Thu, 10am-5pm; Fri-Sat
10am-9pm. Edmonton's space and science
centre. •**TransCanada PipeLines Gallery**:
Space Place: Hands-on exhibits.

PROVINCIAL MUSEUM OF ALBERTA
12845-102 Ave., 453-9100, 453-9131.
www.pma.edmonton.ab.ca. Open weekdays
9am-9pm; weekends 9am-5pm. •**SYN-
CRUDE CANADA ABORIGINAL PEOPLES
GALLERY**: Spans 11,000 years and 500 gen-
erations, people of the past and present,
recordings, film, lights, artifacts and more.
Permanent exhibit. •**TREASURES OF THE
EARTH**: Geology collection. Permanent
exhibit. •**THE HABITAT GALLERY**: Glimpse
the lakes, forests, prairies and animals of
Alberta. Permanent exhibit. •**THE NATU-
RAL HISTORY GALLERY**: •**BUG ROOM**: Live
invertebrate display. Permanent exhibit.

•**THE BIRD GALLERY**: Mounted birds.
Permanent exhibit. •**A TO Z AT THE
MUSEUM**: Every Sat (9 am-11am): family-
fun drop-in program. Admission is half-price
between 9am-11am. •**SAT 7 (9am-11am)**: O
is for Owls: Examination of the Alberta birds
display. Enjoy the company of Ranger, a live

burrowing owl. •**SAT 14 (9am-11am)**: P is
for Peace Parade: Celebrate with local mili-
tary families and highlight peaceful efforts
within our own community. •**EDMONTON
FILM SOCIETY**: Museum Theatre, 439-
5285. MON 9 (8pm): *The Shop Around the
Corner* (1940), James Stewart, Margaret
Sullivan. TIX \$5 adults, \$4 senior/student,
\$2 kids 12 and under; \$25 series pass (8
movies).

RUTHERFORD HOUSE 11153
Saskatchewan Dr., U of A Campus, 427-
3995. Open Tue-Sun, 12 noon-5pm.
Costumed interpreters recreate daily house-
hold activities.

TELEPHONE HISTORICAL CENTRE
10437-83 Ave., 433-1010. •Open Tue-Fri
10am-4pm; Sat 12-4pm. Largest telecom-
munications museum in Canada. An interac-
tive educational gallery dedicated to chil-
dren and families featuring a multi-media
presentation on the past, present and future
of telecommunication starring Xeldon the
talking robot. TIX \$3 adult, \$2 child, \$5
family. TIX \$3.50 each (incl. admission to
the museum).

KIDS STUFF

IDYLWYLDE LIBRARY 8310-88 Ave., 496-
1808. •Every TUE (10:15am): Baby Laptime,
1-2 yrs. Pre-register.

GRANT MACLEAN COLLEGE Jasper Place
Campus, 10045-156 St., 497-4303.
•Combination Dance classes, 4-7 yrs. Starts
Sept. 14. •Teen Jazz Funk Dance, 8-14 yrs.
Starts Sept. 14. •Children's Theatre classes,
ages 4-5, 6-9 and 10-14 yrs. Starts Sept. 18.

SPRUCEWOOD LIBRARY 11555-95 St.,

496-7099. •Every WED (4pm): Japanese
Calligraphy, 8-14 yrs. Pre-register.

VALLEY ZOO 13315 Buena Vista Rd., 496-
8787. •Every SUN (1-4pm): Zoo Sundays.
TIX \$3.50 child (2-12), \$6 adult, \$4.50
youth (13-17) /senior, \$19 family. Until Oct.
14.

WHITEMUD CROSSING LIBRARY 145
Whitemud Crossing Shopping Centre, 4211-
106 St. 496-1822. •Every WED (10:15-
10:45am): Time for twos. Pre-register.

LECTURES/MEETINGS

ARTHRITIS SOCIETY Coast Terrace Inn,
4440 Gateway Blvd., 4224-1740. SAT 14
(9am-4pm): Annual conference.

CITY ARTS CENTRE 10943-84 Ave., 496-
6955. SUN 8 (1-4pm): Open house.

**THE EDMONTON AFRICAN VIOLET SOCI-
ETY** The Lions Senior Citizen Recreation
Centre, 11113-113 St., 458-1386. MON 9
(7:30pm): Monthly meeting. Carlos Beca
presents *The Origin of the African Violet*.

**EDMONTON BUDDHIST RESEARCH
INSTITUTE** Truc Lam Monastery, 11328-
97 St., 452-8582, 418-8340. FRI 6 (7pm):
Public talk: *Introduction to Tibetan Buddhism*.
Featuring the Venerable Abbot Jampa Tseten
of Tashi Samten Ling Monastery, Nepal.
Admission by donation. Pre-register.
•**Forest Heights Community Hall**, 10150-
80 St., 452-8582, 418-8340. FRI 13-SUN 15:
Green Tara: (Female Bodhisattva offering
protection from fear and wish granting)
retreat and empowerment. \$25/day, \$120
for all teaching dates (members of Gaden
Samten Ling). \$35/day, \$150 for all teach-

ing dates (non-members). Pre-register.

**EDMONTON BUSINESSWOMEN'S BREAK-
FAST CLUB** 914-9969. Non-profit network-
ing group. Network with businesswomen,
supporting and mentoring each other - per-
sonally and professionally, enjoy interesting
and diverse speakers. Call Laura Forest 914-
9969.

**EDMONTON HERALDRY DISCUSSION
GROUP** Meet monthly to discuss coats of
arms, crests, and related topics. E-mail
madalch@canada.com for more information.

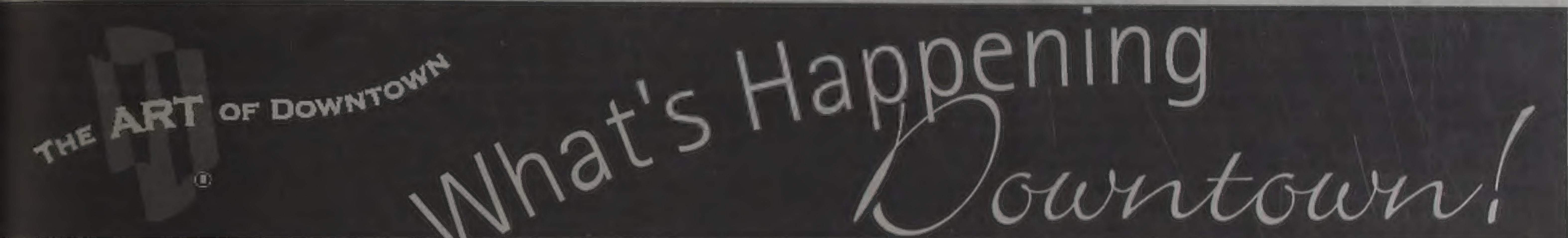
ORLANDO BOOKS 10123 Whyte Ave.,
Upstairs, The Room for Change, 432-7633.
WED 11 (7:30pm): Showing the video *The
Truth and Lies of 9-11*, featuring Michael C.
Ruppert. No charge but contributions
appreciated.

PUBLIC MEETING Bannerman Community
League Hall, 14034-23 St., 496-5809. WED
11 (7pm): Proposed amendment to the
Clareview Town Centre Neighbourhood
Area Structure Plan.

TOASTMASTERS •**N'ORATORS TOAST-
MASTERS CLUB** NE, 473-6636, 469-6183.
•Every THU Speak and shine. •**WEST END
TOASTMASTER CLUB** 10451-170 St., 2nd
Fl. boardroom (use central elevators), 472-
4911. •Every TUE (7-9pm): Communication
and Leadership: Communication involves lis-
tening skills, giving appropriate feedback as
well as public speaking.

UNIVERSITY OF ALBERTA Law Centre,
Rms 231-237. TUE 10 (5:30-7:30pm): Panel

SEE NEXT PAGE



ART GALLERIES

EDMONTON CRAFT COUNCIL GALLERY
1186-106 St., 488 G-6611, 488-5900.
Open MON-SAT 10am-5:30pm. •**COLLECT-
ED VISIONS II**: Craft works collected by the
Edmonton Foundation for the Arts. Sept. 7-
Oct. 26. •**THE DISCOVERY GALLERY**: An
exhibition of wood works by Doug Haslam.
Until Oct.

**ART AND DESIGN IN PUBLIC PLACES
PROGRAM** SE Corner of 109 St., Jasper
Place, 426-2122. Celebrate the Gateway Art
Project artwork No. 23 (a 3-story sound-
scape sculpture) designed by ID8 Design
Group. THU, Sept. 12, noon-1pm.

CITY HALL 1 Sir Winston Churchill Sq.,
466-0072. **WHAT WE DO BEST**: Sept. 14-30.
Opening reception SUN, Sept. 15, 2-4pm.

BLACK BERRY CAFE 10805-105 Ave., 425-
0022. **BOXES**: An exhibition by Brad
Edmond. About the collection, storage
and display of materials born in box cul-
ture. Until Sept. 20.

COMMERCE PLACE 10155-102 Ave.
•**UNCOOP UNCAVED**: An exhibition of
art designed to showcase the diverse
and exciting work of ArtHub's many talent-
ed residents. Sept 9-28.

EDMONTON ART GALLERY 2 Sir
Winston Churchill Sq., 422-6223.
www.eag.org. Open Mon-Wed and Fri
10am-5pm; Thu 10:30am-8pm; Sat, Sun
11am-5pm. •**ALEX JANVIER NEW WORKS**:
Until Sept. 15. •**FROM THE COLLECTION**:
Until Sept. 15. •**OUT THERE IS SOMEWHERE**:
Until Sept. 15. •**ARCTIC IN PICTURES**: Until Nov. 3.
Curator's tour with Peter White. SUN,
Sept. 15, 1-3pm. •Open studio-Polar
cards with Brucie Moulden. SUN,
Sept. 15, 1-4pm. •**MAX STREICHER**:
Until Sept. 13-Nov. 17. •Artist's talk.
Sept. 15, 3pm. •**TAIGA CHIBA: ANCES-**
tors. Sept. 13-Nov. 17. •Artist work-
shop-Who are your ancestors? SUN, Sept.
15, 1-4pm. •**EDMONTON CONTEMPORARY
ARTISTS' SOCIETY 10TH ANNIVERSARY EXHI-**
bition. Sept. 13-Nov. 17. •Edmonton
Contemporary Artists' discussion.
International and Local: Continuing the
Edmonton Tradition. SAT, Sept. 14, 8pm.
•**Edmonton Society of Artists**, talk. Richard and
Carol Selfridge. THU, Sept. 12, 7pm. •All in
one day Sunday. SUN, Sept. 15, 1-4pm.

•**CHILDREN'S GALLERY: FROM HEAD TO
TOE**: Created by Lisa Murray. Until Oct. 13.
•Admission: Members free, \$5 adult, \$3
senior/student, \$2 child (6-12), free (child 5
and under). Free Thu after 4pm.

GIORDANO GALLERY Main Fl., Empire
Building, 10080 Jasper Ave., 429-5066.
Open Wed, Sat 12-4pm or by appointment.
Featuring David Bolduc, Tony Calzetta, Phil
Mann and Mark Lang. Until Sept. 18.

LATITUDE 53 10137-104 St., www.lati-
tude53.org, 423-5353. Open Tue-Fri 10am-
6pm; Sat noon-5pm. •**PLAYING POSSUM**:
Exhibit by Milutin Gubash. Sept. 5-Oct. 5.
•**PROJEX ROOM**: Exhibit by Patricia
DiMarcello.

**NAKED CYBER CAFE AND ESPRESSO
BAR** 10354-Jasper Ave. NE PERDS PAS TON
BRAS A LA GUERRE (DO NOT LOSE YOUR
ARM IN THE WAR): Surreal paintings by
Clayton H and Christine Comeau. Until
Sept. 20.

SEGHERS STUDIO GALLERY 604A,
10030-107 St., Seventh Street Plaza, North
Tower, 425-6885. Open Tue-Thu 5:30-9pm
or by appointment. Featuring works by
David Seghers, Robert von Eschen, Eric
Butterworth, Jeff Collins, Pamela How
(Vilsec), Neil McClelland, Jacqui Rohac.

SNAP GALLERY 10137-104 St., 423-
1492. Open Tue-Sat noon-5pm. **25 INTER-
NATIONAL ARTISTS**: First-ever competition,
one of only two international print biennials
in Canada. Sept. 5-Oct. 5. Opening recep-
tion SAT, Sept. 7.

SPECTRUM ART GALLERY AND STUDIO
10867-96 St., 424-8803. Open daily 10am-
6pm. Paintings by Christopher Lucas. Work
by Patricia Young, Bridgit Turner, Deanna
Larson and David Phillips.

DISPLAYS/MUSEUMS

McKAY AVENUE SCHOOL 10425-99
Ave., 422-1970. Archives and museum
located along the river valley on the
Heritage Trail. Stroll in the Victorian-era
park.

KIDS STUFF

EDMONTON ART GALLERY 2 Sir
Winston Churchill Sq., 422-6223. THE

**CHILDREN'S GALLERY: FROM HEAD TO
TOE** by Lisa Murray. For children 4-12 yrs.
•Camps and classes for children and youth.

STANLEY A. MILNER LIBRARY 7 Sir
Winston Churchill Sq., 496-7000. •944-
2864. Mirror image program and exhibit.
Pre-teens and teens. Pre-register. Sept. 7-
20. •496-7939. Every SAT: Research central,
9-12 yrs. Sept. 14-Dec. 14. Pre-register.
•Every SUN (2pm): Sunday storytime. Sept.
15-Dec. 8.

LECTURES/MEETINGS

**OPPORTUNITIES UNLIMITED NET-
WORKING GROUP** Edmonton Chamber
of Commerce, 600, 10123-99 St. (W. door),
426-4620. FRI 6 (6:45-8:30am): Speaker Jeff
DeNeve presents *Fair Trade Marketing*. \$2.
Everyone welcome. FRI 13 (6:45-8:30am):
Speaker Marilyn Avient presents *Don't Take
Your Personal Life to Work-It's Impossible Not
To*. \$2. Everyone welcome.

**PUBLIC HEARING/CITY COUNCIL MEET-
ING** City Hall, 3rd Fl., 1 Sir Winston
Churchill Sq., 496-8178. THU 5 (9:30am):
Review of the future use of the Rossdale
Power Plant lands. City Council would like
to hear your comments on the use of the
EPCOR Rossdale Power Plant.

LITERARY EVENTS

CITY HALL 1 Sir Winston Churchill
Square. FRI 6 (Noon-1pm): Proclamation of
International Literacy Day and International
Adult Learners Week. Stories from students
and volunteers, songs from Rhymes That
Bind.

STANLEY A. MILNER LIBRARY 7 Sir
Winston Churchill Sq., 496-7000, 496-
1888. THU 12 (10am-12pm): Talking Book
Club. SAT 14, 21 (9am-6pm); SUN 15, 22
(1-5pm): Book sale.

QUEER LISTINGS

BOOTS AND SADDLES 10242-106 St.
Large tavern with pool tables, restaurant,
shows. Members only.

BUDDYS NITE CLUB 11725B Jasper Ave.,
488-6636. Open 9-3. Gay Nite Club, no
membership needed, dance, strip contest,

wet contest, go-go boys. •Every MON: Free
pool. DJ's Arrow Chaser, Jeffy Pop, Code
Red.

**FEATHER OF HOPE ABORIGINAL AIDS
PREVENTION SOCIETY** 702, 10242-105
St., 488-5773. Education, training and sup-
port organization.

**GAY AND LESBIAN COMMUNITY CENTRE
OF EDMONTON (GLCCE)** Suite 45,
9916-106 St., www.edmc.net/glcce. 488-
3234. Open Mon-Fri, 1:30pm-5:30pm;
7pm-10pm. Support groups, library, youth
group and discussion nights.

GAY MEN'S OUTREACH CREW (GMOC)
45, 9912-106 St., 488-0564. A peer educa-
tion initiative for gay/bisexual men that
works toward preventing the spread of HIV
by improving self-esteem.

**HIV NETWORK OF EDMONTON SOCI-
ETY** 600, 10242-105 St., 488-5742.
Support services for people affected with
HIV/AIDS, info line, counseling, referrals,
support groups, preventive education pro-
grams, resource centre, speakers bureau,
Gay Men's Outreach Crew (GMOC), advoca-
cy and public awareness.

ICARE 702A, 10242-105 St., 448-1768.
www.icarealberta.org. The Interfaith Centre
for AIDS/HIV resources and education (for-
merly Interfaith Association on AIDS).
Providing spiritual support and connections
for those affected by HIV/AIDS.

ILLUSIONS SOCIAL CLUB GLCCE, Suite
45, 9912-106 St. •Every 2nd THU each
month: Meeting.

PFLAG GLCCE, Suite 45, 9912-106 St.,
462-5958. •Every 3rd TUE (7:30pm):
Meeting. Support/education for parents,
families and friends of lesbians/gays/ bisex-
uals/transgenders.

THE ROOST 10345-104th St., 426-3150.
Open Mon-Sat 4pm-3am; Sun 8pm-3am. A
multi-level night club. Disco upstairs, west-
ern downstairs.

SECRETS BAR AND GRILL 10249-107
St., 990-1818. Lesbian and gay bar/restau-
rant.

**TRANSSEXUAL/TRANSGENDER SUP-
PORT GROUP** GLCCE, Suite 45, 9912-106
St., 488-3234. •Every 4th TUE ea. month
(7pm): Meeting. Information and mutual
support for transgendered people in an

open, friendly and safe environment. Open
to transsexuals, transvestites, cross-dressers,
drag queens/kings.

WOODY'S 11723 Jasper Ave., 488-6557.
Open Sun-Thu 1-12; Fri Sat 1-3. New Gay
Club, no membership needed. •Every SUN-
TUE (7-12am): Karaoke with Tizzy. •Every
WED: Game Show. •Every FRI: Free pool.
•Every weekend: Open stage, dance with
DJ Arrow Chaser.

YOUTH UNDERSTANDING YOUTH Gay
and Lesbian Community Center of
Edmonton (GLCCE), 45, 9912-106 St., 488-
3234. •Every SAT (7-9pm): A facilitated
social/support group for lesbian, gay, bisex-
ual, transgendered, straight, and question-
ing youth who are under the age of 25.
www.youthtripod.com/yuy.

WORKSHOPS

DANCE MOSAIC LTD. 206, 10609-101
St., 481-6124, 447-3970. New ethnic
dance studio. More than 15 different
forms of ethnic dance classes. Pre-register.
Classes begin Sept. 15.

**FILM AND VIDEO ARTS SOCIETY OF
EDMONTON (FAVA)** Ortona Armoury,
9722-102 St., 429-1671. •Every MON (7-
10pm) *Monday Night Club*: A weekly series
of drop-in workshops to give Edmonton's
actors, dancers and other performers a
chance to hone on-screen skills, and link
local filmmakers and screenwriters with
fresh talents. Free.

GRANT MACLEAN COLLEGE 10045-156
St., 497-4301. •Introductory photography.
Starts Sept. 5. •Camera basics. Sept. 24-
Oct. 29. •Beyond basic photography. Sept.
25-Nov. 13. •American Sign Language.
Starts Sept. •Reporting I, Photojournalism,
How Government Works, The Reporter and
the Law, Intro to Mass Communications in
Canada and Information Analysis and
Research. Starts Sept.

**MACLEAN CENTRE FOR SPORT AND
WELLNESS** Grant MacEwan College, 497-
4616. Activity camps, sports camps, martial
arts, and aquatics for all ages.

THE TAOIST TAI CHI SOCIETY 489-
4293. SAT 7: International Awareness Day.
Demonstrations of Taoist Arts, information
and free Tai Chi classes.

HEY EDDIE! by GRASDAL



volunteers

The Sexual Assault Centre of Edmonton is recruiting volunteers to take calls on our 24-hour Crisis Line. If you are empathetic, responsible and would like to gain experience in the field of human services, this may be the volunteer opportunity for you. For more program information and to register call Heather at 423-4102. The evening training will be taking place in the months of Sept. and Oct.

Volunteers needed for research at the U of A. Were you suicidal between the ages of 15 and 26? Would you be willing to talk to us about the experience of being suicidal and recovering from suicide? Participation is strictly confidential. Contact the Teen Research Project toll-free at 1-866-492-6118, or e-mail teen.research@ualberta.ca

The Clinical Services Division of the Faculty of Education, U of A is now accepting referrals for personal, family and vocational counselling as well as educational and vocational assessment. \$430 admin fee, services no charge. 492-3746.

The Cdn. Multicultural Education Foundation requires 150 volunteers for our upcoming conference "Canada: Global Model for a Multicultural State". Call Lyn at (780) 488-8793 or conf_vol@telus.net for more info!

Breaking Bread For Women in Afghanistan: a volunteer fundraising project to support education projects for Afghan women and girls. Host a Pot Luck Dinner with nine of your friends. Ph 1-416-366-2516, e-mail: info@breakingbreadforwomen.com, www.breakingbreadforwomen.com.

If you are interested in women's issues, social justice, or the criminal justice system consider volunteering with the Elizabeth Fry Society of Edmonton. Visit women in prison, accompany women and girls to court, instruct women in basic computer skills, offer administrative support or take women from prison to programs in the community. Training provided. Interested? Ask for Jackie 422-4775.

Volunteers needed for Pilgrims Hospice's Sunflower Days. Call 413-9801 and sign-up yourself, your group, employees to volunteer or e-mail hospicer@telusplanet.net.

The Canadian Mental Health Association needs volunteers to assist with social and recreational activities in its CLUB program for adults with mental illness. Mon-Wed and Fri 7-9pm and Sun 1-4pm. If you are interested in helping others develop their social skills through a variety of fun activities call the Volunteer Coordinator at the Canadian Mental Health Association 414-6305.

adult

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volunteers

ESL TUTORS NEEDED
Volunteers to teach English to adult immigrants, daytime, weekdays, for 3 hours, once a week. Small groups. Orientation provided. Call Valerie 424-3545.

Welcome newcomers to Edmonton; share info on Canadian life, attractions, and necessities; help practice English. Experience different cultures; make friends. Become a New Neighbours Volunteer.
Ph. Dulani @ EISA 474-8445.

volunteers

UNIVERSITY OF ALBERTA - FACULTY OF EDUCATION-CLINICAL SERVICES Now accepting referrals for personal family and vocational counselling as well as educational and vocational assessment. For further info or to make a referral, please call 492-3746. Until Sept. 30.

MASTER AT PUBLIC SPEAKING?
UofA is looking for people (18-55) in good physical health. Reimbursement for expenses will be provided. 407-3906.

Befriend a Canadian newcomer and show them what Edmonton has to offer. Help build a caring, more tolerant world. Call Keltie 424-3545.

adult

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